A Practical
Sanskrit
Introductory

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Preface

This course of fifteen lessons is intended to lift the English-speaking student who knows nothing of Sanskrit, to the level where he can intelligently apply Monier-Williams' dictionary[1] and the **Dhātu-Pāṭha**[2] to the study of the scriptures.

The first five lessons cover the pronunciation of the basic Sanskrit alphabet, together with its written form in both **Devanāgarī** and transliterated Roman: flash cards are included as an aid. The notes on pronunciation are largely descriptive, based on mouth position and effort, with similar English (Received Pronunciation) sounds offered where possible. The next four lessons describe vowel embellishments to the consonants, the principles of conjunct consonants, and additions to and variations in the **Devanāgarī** alphabet. Lessons ten and eleven present **sandhi** in grid form and explain their principles in sound. The next three lessons penetrate Monier-Williams' dictionary through its four levels of alphabetical order, and suggest strategies for finding difficult words. The last lesson shows the extraction of the **artha** from the **Dhātu-Pāṭha**, and the application of this and the dictionary to the study of the scriptures.

In addition to the primary course, the first eleven lessons include a 'B' section which introduces the student to the principles of sentence structure in this fully inflected language. Six declension paradigms and class-1 conjugation in the present tense are used with a minimal vocabulary of nineteen words. In the 'B' part of lessons ten and eleven the principles of compound words are introduced.

The course aims at a practical <u>understanding</u> of the basic principles, at getting a 'feel' for the language, and not a learning of rules by rote. To this end, each lesson concludes with exercises for the student to put that understanding into practice: answers to the exercises are presented in an appendix.

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[1] Monier-Williams *Sanskrit-English Dictionary* is currently published by both Motilal Banarsidass in India and Oxford University Press in England: although the two are printed from the same plates, the latter is far superior in the quality of printing, paper, and binding — and this is reflected in its much higher price.

[2] The edition of the *Dhātupāṭha* referred to in these notes is that edited by J.L.Shastri and published by Motilal Banarsidass: it is a small book and quite inexpensive.

The pronunciation offered in these lessons is optimised for the English-speaking student to understand the underlying principles of **sandhi** (sound changes).

There are several variations in the pronunciation of some of the Sanskrit sounds, that have been handed down over generations. None of these traditions are wrong, although this may confuse the mind trained to think in terms of opposites, of right and wrong. Consider the English spoken in Britain and America for example: they are certainly different, but neither is wrong.

Where there is a variation in the form of a character (e.g. अ or ऄ), these lessons standardize on the form that is most commonly used in currently available printed editions of the **Bhagavad Gītā** and **Upaniṣad**s. The common variations are illustrated in the ninth lesson.

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In the English-speaking world there is currently little appreciation of the value of studying formal grammar: as a result it has become unpopular, and many schools have ceased to teach it. In view of this situation, an appendix of basic English grammatical terms is included.

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Readers are invited to point out errors in the course, and offer suggestions for its improvement.

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June, 1996.

Contents

INVOCATION तेजस्वि नावधीतमस्तु

Translations:

Effective may our study prove! .... (Invocation to *Dakṣiṇāmūrti Upaniṣad*, A.M.Sastry)
May our study be thorough and fruitful. .... (Invocation to *Kaṭha Upaniṣad*, Swāmī Śarvānanda)
Let what we are studying be invigorating. ... (Invocation to *Kaṭha Upaniṣad*, Swāmī Gambhīrānanda)
May our study be vigorous and effective. .... (Invocation to *Taittirīya 2.1*, Swāmī Śarvānanda)
Let our study be brilliant. .... (Invocation to *Taittirīya 2.1*, Swāmī Gambhīrānanda)
May our study be full of light. .... (First Lessons in Sanskrit, Judith Tyberg)

पदानि॥ तेजस्वि नौ अधीतम् अस्तु॥

तेजस्वि। neuter nominative singular of adjective *tejasvin*.
tejasvin — MW 454c mfn. brilliant, splendid, bright, energetic.
[Pāṇini: बहुलं छन्दसि॥ ५। २। १२२॥ In the *Veda* the affix *-vin* is variously introduced in the sense of *matup* ('belonging to this', 'existing in this').]
tejas — sharp (edge of a knife); point or top of flame or ray, glow, glare, splendour, brilliance, light, fire;
√*tij* — MW 446a to be or become sharp.
Dh.P. — तिज भ्वादिगण आत्मनेपद सेट्। निशाने।
niśāna — MW 561a n. sharpening, whetting; observing, perceiving.

Comment: *Tejas* is a name given to the subtle element of fire, having qualities of heat and light. With reference to our study of Sanskrit, this may be understood as the heat that burns off the dross of ignorance and allows the light of understanding to shine through.

नौ। genitive dual of personal pronoun 'I', giving the meaning 'of us both (student and teacher)', or simply 'our',

अधीतम्। neuter nominative singular of *adhītam*. (The past passive participle used in the sense of an abstract noun.)
adhīta — MW 22c mfn. attained, studied, read; well-read, learned.
adhi-√*i*, to turn the mind towards, observe, understand.
adhi — MW 20b prefix expressing above, over and above, besides.
√*i* — to go, walk; to flow; to blow; to advance, spread, get about; to go to or towards, come; ... to succeed, to arrive at, reach, obtain; ... to undertake anything; to be employed in, go on with, continue in any condition or relation ...
Dh.P. — इक् अदादिगण आत्मनेपद अनिट्। स्मरणे।
smaraṇa — MW 1272b n. the act of causing to remember, reminding, calling to mind.
Dh.P. — इङ् अदादिगण परस्मैपद अनिट्। अध्ययने।
adhyayana — MW 22c n. reading, studying, especially the *Veda*s.
Dh.P. — इङ् अदादिगण परस्मैपद अनिट्। गतौ।
gati — MW 347c f. going, moving, gait, deportment, motion in general.

अस्तु। first person singular imperative of √*as* (to be), i.e. 'let it be', 'may it be', or simply 'be!'
√*as* — MW 117a to be, live, exist, be present, take place, happen.
Dh.P. — अस अदादिगण परस्मैपद सेट्। भुवि।
bhū — MW 760c f. the act of arising or becoming.

Treating *adhītam* as a neuter noun and *tejasvi* its complement, this gives a rather plodding translation of 'Let our study be bright'. Using poetic licence to convey the sense of the whole, rather than the literal word-by-word translation, we have:

"May the Light† Shine upon our Studies."

† The light of understanding/knowledge/truth.

Lesson 1.A

Sanskrit is written in **devanāgarī** script. The word **devanāgarī** means the 'city (**nāgarī**) of immortals (**deva**)'. There are no capital letters. In Sanskrit, each letter represents one, and only one, sound. In English, the letter 'a' for example, may indicate many sounds (e.g. fat, fate, fare, far), but not so in Sanskrit.

The alphabet is systematically arranged according to the structure of the mouth. It is essential to use the correct mouth position and not to merely imitate an approximation of the sound. Without this, the development of the alphabet and the euphonic combinations that occur in continuous speech, will not be understood.

There are two fundamental divisions to the alphabet: the vowel (**svara**) and the consonant (**vyañjana**). The word **svara** literally means sound, tone, accent; and **vyañjana** an adornment or decoration (to the sound), manifesting (as a stop in the sound).

1.A.1 Vowel Measures

Vowels can be short (**hrasva**) or long (**dīrgha**) or prolonged (**pluta**). The short vowels are held for one measure (**mātrā**), the long vowels for two measures, and the prolonged for three or more measures.

This system of enumeration (one, two, many, where many means more than two) manifests throughout the grammar, and indeed throughout the systems of thought expressed in Sanskrit, for it reflects the natural evolution of creation.

The prolonged measure occurs in Vedic Sanskrit but is rare in Classical Sanskrit; the prolonged measure (as a full breath) is useful in practising the vowels. The prolonged measure in both transliterated Roman script and **devanagarī** is indicated by the short vowel followed by the numeral 3. (You may also see it as the long vowel followed by 3.)

1.A.2 Sanskrit Pronunciation

The pronunciation of Sanskrit is very simple: you open the mouth wide and move the tongue and lips as necessary: the tongue and lips are almost pure muscle and have little inertia or resistance to movement. By contrast, the pronunciation of English requires much effort, for we barely open the mouth (which means that all sounds are indistinct or blurred), and then instead of simply moving the tongue we move the whole jaw — and what a great weight that is to move about. Having

become well practised in speaking with a moving jaw, it does require some attention to break that habit and speak with a moving tongue.

The biggest single factor in practising the refined sounds of Sanskrit, is to open the mouth! For English, the mouth opens to a mere slit of about 6-mm (a pencil thickness); for Sanskrit this needs to increase fourfold — literally! Try this out for yourself: with the mouth opened to a slit, sound a prolonged **a3** and slowly open the mouth wide and listen to the change in the quality, to the richness and fulness that emerges. The mouth needs to open a lot more than you think — so don't think! — use a measure, like two fingers.

1.A.3 The Three Primary Vowels: a i u

The sounding of **a3** is simplicity itself: with body and mind relaxed but alert, open the throat and mouth wide, and with tongue relaxed, breathe out and simply desire that the vocal cords vibrate. What could be more natural than that?

This sound is central to all the vowel sounds; indeed, the whole alphabet is simply an embellishment of this sound.

As a very rough guide, the short **a** sounds similar to the vowel in 'but' and definitely NOT 'bat'; likewise the long **ā** is similar to the vowel in 'harm' and NOT 'ham'. In producing the short **a** there is a slight tensioning in the throat; that tension should not be there for the long **ā** or the prolonged **a3**. In spite of this difference between **a** and **ā**, they are treated as though the same in the rules of **sandhi** (euphonic combination) of the grammar.

To sound **i3**, open the mouth as for **a3** and raise the back of the tongue (the tip should be relaxed behind the bottom front teeth). In producing this sound it will be noticed that there is a slight constriction or tensioning in the throat as compared with the relaxed throat when sounding **a3**.

To sound **u3**, allow the lips to form a small circular opening of the mouth (so that the moistened back of a pencil just slips in and out, filling the opening); there should be no tension in the lips or face muscles, so pout rather than purse the lips. There will be a similar tension in the throat as for **i3**.

The short **i** sounds similar to the vowel in 'pink' and NOT 'pin', and the long **ī** like 'peep' or 'seat'; the short **u** is similar to the vowel in 'put' or 'soot', and the long **ū** like 'boot' or 'suit'.

1.A.4 The Other Simple Vowels: ṛ ḷ

To get to the correct pronunciation of **ṛ**$_3$, begin by sounding a prolonged **i**$_3$ and slowly raise the tip of the tongue so that it pointing to the top of the head, approaching but not touching the roof of the mouth. Do not try to hold the back of the tongue in the **i**$_3$ position, nor try to move it out of that position: simply have no concern with what is happening at the back of the tongue, just attend to the tip of the tongue and listen. Repeat the exercise a few times until comfortable with the sound of **ṛ**$_3$, then practise directly sounding **ṛ**$_3$ for a full breath.

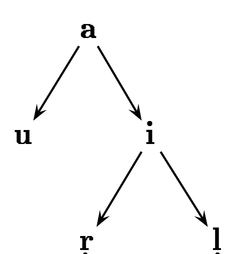
Similarly for **ḷ**$_3$, start sounding with a prolonged **i**$_3$ and slowly raise the tip of the tongue to behind the upper front teeth without touching them. Continue the exercise as for **ṛ**$_3$.

These vowels appear to have vanished from popular speech, and the memory of how to pronounce them has faded. The **paṇḍit** of today tends to pronounce **ṛ** as if it were **ri**, and **ṝ** even more improbably as **rī**; similarly **ḷ** and **ḹ** tend to be pronounced as **lri** and **lrī**. This accounts for the transliteration scheme found in the dictionary. In fact the vocalic **ṛ** is still present in Eastern European languages and you may come across surnames like Przybylski; it is also present in English in some pronunciations of the word 'interesting' as 'int'r'sting' or 'intṛsting', or indeed in the American 'pṛdy' for 'pretty'.

The long **ḹ** is not used in the standard grammar, and **ḷ** occurs only in one verb (**kḷp**, to manage, to be well ordered or regulated).

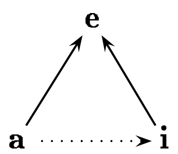
In practice, when either of these vowels is followed by a consonant whose mouth position requires that the tip of the tongue be at a lower position, a vestigial **i** will emerge due to the bunching of the muscle at the back of the tongue when moving the tip downwards, for example **ṛk** tends to produce **ṛ**$^{\mathbf{i}}$**k**, but a word like **Kṛṣṇa** should produce no **i** sound at all.

1.A.5 The Compound Vowels: e ai o au



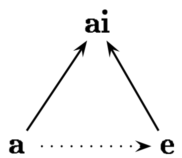
Let's examine what we have so far. We began with **a** and from this developed **u** and **i** to give the three primary vowels, and then the **i** gave rise to **ṛ** and **ḷ**. These five basic vowels, each having its own unique mouth position, define the five mouth positions used for the whole alphabet.

Further vowels are derived by combining the **a** sound with **i** and **u** to form the four compound vowels (**sandhyakṣara**).



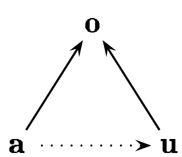
The **e** sound arises when **a** is sounded through the **i** mouth position. Remember that **a** has a relaxed throat and tongue, while **i** has the back of the tongue raised and the throat tense: so relaxing the throat while retaining the back of the tongue raised will produce **e**.

The vowel **e** sounds similar to that in 'fair' or 'eight'.



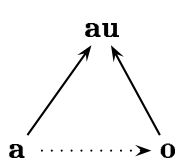
The **ai** sound arises when **e** is further combined with **a** as it were. Now the only difference between **e** and **a** is the raised back of the tongue, so to move from **e** towards the **a** sound, we need to drop the back of the tongue to a position half way between that used for **i** and **e** and the relaxed position used for **a**.

The **ai** sounds similar to the vowel in 'aisle' or 'pie'; there should be no glide or slide in the sound from **a** to **i**.



In a manner similar to the arising of **e**, when **a** is sounded through the **u** mouth position, i.e. with the lips in the position for **u** but the throat relaxed for sounding **a**, the sound **o** naturally arises.

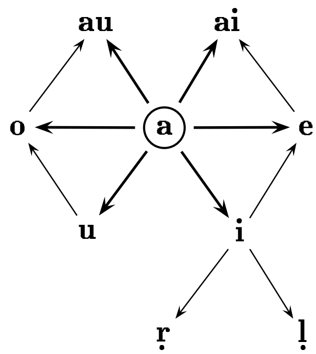
The vowel **o** should sound between 'awe' and 'owe' (or between the vowel sounds in 'corn' and 'cone'); the ideal is that point where the sound could be taken as either of the two English sounds.



And finally, the **au** sound arises when **a** is combined with **o**, so that the position of the lips is roughly half way between that used for **u** and **a**, and the throat is relaxed.

The **au** sounds similar to the vowel in 'down' or 'hound' but without the glide from **a** to **u**.

1.A.6 Summary of All Vowels



Combining the previous five sketches illustrates the central role played by the **a** sound.

Note that all these vowel sounds may be sounded continuously for a full breath: there is no glide from one sound to another. Also note that the four sounds **e ai o au**, being an addition of two sounds as it were, are naturally long (**dīrgha**) and may also be prolonged (**pluta**), but have no short measure.

Vowel	Throat	Tongue	Lips	Eng. Approx.†
a	tense	relaxed	wide open	but, NOT bat
ā	relaxed	relaxed	wide open	harm, NOT ham
i / ī	tense	raised back	wide open	pink / peep
e	relaxed	raised back	wide open	fair or eight
ai	relaxed	half-raised back	wide open	aisle or 'pie'
u / ū	tense	relaxed	small circle	put / boot
o	relaxed	relaxed	small circle	between owe awe
au	relaxed	relaxed	large circle	down or hound
ṛ	tense	half-raised back, tip vertical	wide open	(acre)
ḷ	tense	half-raised back, tip upper teeth	wide open	(table)

† The English approximations are only a very rough guide, especially considering the wide variety of accents around the world. Rather follow the instructions given earlier, or oral guidance given in person.

1.A.7 The Sixteen śakti: aṃ aḥ

To these fourteen vowels are added the **anusvāra** and **visarga** to form what are called the sixteen **mātṛkā** or **śakti** (powers or energies). The **anusvāra** (**ṃ**) is an 'after sound', a nasal sound following a vowel. It is sounded through the nose only, and should be independent of mouth position. Later on we shall consider how it may be substituted by a nasal consonant depending on the following letter. The **visarga** (**ḥ**), or **visarjanīya**, is an unvoiced breath following a vowel, and is breathed through the mouth position of that vowel. Some traditions append an echo of the vowel after the breath, so that **aḥ** may be sounded as **aḥ**$^{\mathbf{a}}$, etc.

Strictly speaking, the **anusvāra** and **visarga** are not part of the alphabet inasmuch as they arise only through the rules of **sandhi** (euphonic combination). Since these both arise only after a vowel we shall precede them with **a** (though they can occur with other vowels too) when sounding the sixteen **śakti**, which form the start of the alphabetical order, i.e.:

a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au aṃ aḥ

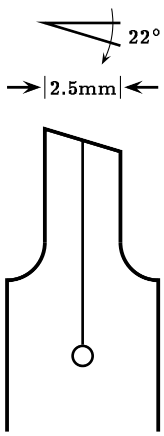
In the transliteration scheme shown above, the lines and dots, called 'diacritical marks', are used because the Sanskrit alphabet has more letters than the English alphabet. Diacritics are combined with Roman letters to represent new sounds, for example the macron (horizontal bar above the letter) is used to indicate the long (**dīrgha**) version of the vowel.

1.A.8 Practising the Alphabet

One way of memorizing the script is by writing it: look at the form of the letter, sound it, and then write it. In this exercise it is important to associate the sound with the form. When you write the letter, write the <u>whole</u> letter without referring back to the original. If, half way through, you forget how to continue the letter, then start again: and <u>do not</u> continue with that half-completed letter. Remember that the exercise is not simply to copy the original form, but to associate a sound with a <u>whole</u> form, so do not practise half letters. When the shape has become familiar then time can be spent refining the proportions of the letter.

Another method of practising the alphabet is to use flash cards with the **devanāgarī** letter on one side and the transliterated Roman letter on the other (in case you forget you can turn over). These cards can also be used in the other direction: from the transliterated Roman letter, see if you can visualize the **devanāgarī** form. In fact, there needs to be a three way association, namely between both the written forms and the sound, so that any one of these associates with the other two.

The ideal way of becoming familiar with these sounds and letters is to spend 15–20 minutes each day on the written exercise, and one minute at a time 15–20 times throughout the day with the flash cards.



Pens with nibs pre-ground to the correct angle are not generally available, so start with an inexpensive calligraphy fountain pen (Schaeffer, Platignum, etc.) and file the end of the nib to 22° as shown. File across the nib (in the sketch, into the paper) and finally remove the sharp edges by 'writing' on 1000-grit water paper on a firm flat surface.

You will find that a broad nib (≈2.5mm) is best for practising the forms of the letters, and a much narrower nib (≈0.6mm) for normal writing. As a very rough guide the nib width should be $\frac{1}{8}$ of the overall height of the अ character, and the thickness of the nib about $\frac{1}{6}$ of the width.

Here are the first six **devanāgarī** characters to practise. They are the short (**hrasva**) and long (**dīrgha**) measures of the three primary vowels.

The transliteration of the first row is **a ā**, the second **i ī**, and the third **u ū**.



Lesson 1.B

Note: Until you are familiar with the pronunciation of the consonants (given in the next lesson), do not attempt to pronounce the Sanskrit words included in the text: this will save the unnecessary labour of unlearning the incorrect pronunciation.

1.B.1 The Concept of Dhātu

A **dhātu** is a rudimentary verbal element from which words are derived: it is the nucleus to which other word fragments are added to form a whole word.

Consider the English verb 'to stand'. Prefixes may be added to this to form further verbs, such as 'misunderstand', or suffixes may be added to form nouns and adjectives, such as 'standard'; indeed, a host of words may be derived from 'stand', such as constant, constitution, stagnant, instant, static, estate, extant, ecstatic, etc.

But a **dhātu** or root is even more fundamental than a verb. The **dhātu** itself is not found in general speech or writing, and may be likened to the universal idea of a verbal activity, which diverges into many specific meanings, each of which is an aspect of that common universal idea.

To appreciate how 'stand' changes to 'state' for example, it would be necessary to study its etymological derivation from the Latin, and ultimately from its Proto-Indo-European (PIE) root STĀ, meaning 'to stand, stand fast'. From this PIE root STĀ are derived other simple English verbs, such as stay, stow, stack, stem, stammer.

The situation is a lot simpler in Sanskrit, for these fundamental roots are included in the language itself, and its grammar fully describes the development of words from the **dhātu** to its fully inflected form as found in sentences.

The PIE root STĀ is allied to the Sanskrit **dhātu sthā**, which has the sense of 'cessation or absence of movement', and thus the simple verb derived from the **dhātu sthā** may be translated as 'to stand'. Monier-Williams' dictionary gives several dozen English words that may be used in translating the verb: to stand, stay, remain, continue, be intent upon, make a practice of, keep on, persevere, endure, last, adhere to, stand still, stay quiet, remain stationary, stop, halt, wait, tarry, linger, hesitate, rely on, confide in, desist, be left alone, etc. — all these express some sense of 'cessation or absence of movement', which is the sense of the meaning of the **dhātu sthā** given in the **Dhātu-Pāṭha** (lit. 'recitation of roots'), which is a list of roots (about 2000 of them) giving grammatical information about their inflection, together with a concise sense of their universal meaning.

1.B.2 Introduction to Verbs

A **dhātu** (indicated with a surd or root symbol '√' before it) develops to form a stem (**aṅga**), and to the stem is added a personal ending (**tiṅ-vibhakti**) to form a complete verb (**kriyā**). For example:

dhātu	(root)	√**sthā**	sense of 'cessation or absence of movement'
aṅga	(stem)	**tiṣṭha**	to stand
kriyā	(verb)	**tiṣṭhati**	he/she/it stands

As in English, there are three persons (**puruṣa**): the first person (**prathama-puruṣa**), middle person (**madhyama-puruṣa**), last person (**uttama-puruṣa**). The word **uttama** derives from **ud-** (up) and **-tama** (superlative suffix) to mean best, uppermost, or highest, so that **uttama-puruṣa** can also mean Supreme Spirit; however, in a series of place or time or order, as we have here, it means 'last'. In Sanskrit the personal ending of the verb changes according to **puruṣa**, to give the singular (**eka-vacana**) forms:

prathama-puruṣa	**tiṣṭhati**	he/she/it stands
madhyama-puruṣa	**tiṣṭhasi**	you stand
uttama-puruṣa	**tiṣṭhāmi**	I stand

Note that the order is the reverse of that used in English.

In forming the stem (**aṅga**), the **dhātu** does not necessarily undergo as great a change as with √**sthā**, for example √**vad** remains clearly recognizable in the form **vadati** 'he/she/it speaks'.

Some words, such as adverbs and conjunctions, do not have endings; these are called indeclinables (**avyaya**). An example of this is **ca** ('and') which is placed after the last word of the series it links (or after each word in the series).

With this limited vocabulary, simple sentences may be constructed:

vadāmi	I speak OR I am speaking.
tiṣṭhati vadāmi ca	He stands and I speak.
tiṣṭhasi vadasi ca	You stand and you speak, OR You stand and speak.

1.B.3 Exercises

A wealth of information is presented in these notes, but it is not at all necessary to learn all this or the Sanskrit technical terms: indeed, it is preferable NOT to learn them. The practical way to become familiar with the basics of Sanskrit is through practice: all the theory that is provided is simply so that the practice may be intelligent, and lead to understanding.

With this aim in mind, at the end of each lesson a few simple exercises are presented.

(a) Practise sounding the sixteen **mātṛkā** in their correct order, and writing them in Roman script.

(b) Practise writing and recognizing the first six vowels in **devanāgarī**.

(c) Look up the verb 'stand' in a good English dictionary and observe its wide range of meanings.

(d) Translate the following sentences into English:

1. **tiṣṭhasi vadāmi ca**
2. **tiṣṭhati vadasi ca**
3. **vadāmi tiṣṭhasi ca**
4. **tiṣṭhāmi vadati ca**
5. **vadasi tiṣṭhāmi ca**
6. **tiṣṭhāmi vadāmi ca**

(e) Translate the following sentences into Sanskrit:

1. He stands and I speak
2. You stand and he speaks
3. You speak and I stand
4. You speak and he stands
5. I stand and he speaks
6. I speak and you stand

1.B.4 Flash Cards

The next sheet has the flash cards for the first six vowels. Cut these out and start using them. Flash cards for the rest of the alphabet will be provided at appropriate places in the course. It would be useful to keep the flash cards in a box (for example a cigarette box): there will be a total of forty-nine cards for the alphabet, and a further ten for the numerals.

⇑

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do not have access
to a double-sided printer,
please glue this sheet to the
next before cutting, making
use of the registration
marks bottom and
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आ	उ
अ	ई

⊕

ū i

u ā

ī a

Lesson 2.A

The mouth positions (**sthāna**) used by the vowels (**svara**) are also used by the consonants (**vyañjana**). Within these five mouth positions the consonants are further classified according to inner (**ābhyantara-**) and outer (**bāhya-**) methods of articulation or effort (**prayatna**).

Like the vowels, there are more consonants in Sanskrit than in English, and thus diacritical marks are used with the Roman consonants to represent further sounds.

2.A.1 The Five Mouth Positions

The five mouth positions are considered from within the oral cavity itself. The back of the mouth as it narrows to form the throat, is called the guttural position (**kaṇṭhya**): this is associated with the vowel **a**. Moving towards the front of the mouth, next is the palatal position (**tālavya**) used by the vowel **i**; this is followed by the cerebral position (**mūrdhanya**) used by **ṛ**, and the teeth (**dantya**) used by **ḷ**, and finally the two lips (**oṣṭhya**) used by **u**. The compound vowels make use of two mouth positions: **e** and **ai** use both guttural and palatal (**kaṇṭhatālavya**), and **o** and **au** use guttural and labial (**kaṇṭhoṣṭhya**).

kaṇṭhya	**tālavya**	**mūrdhanya**	**dantya**	**oṣṭhya**
guttural	palatal	cerebral	dental	labial
a	**i**	**ṛ**	**ḷ**	**u**

2.A.2 The Twenty-Five Stops: ka to ma

The first twenty-five consonants are called stops (**sparśa**) because the complete contact (**spṛṣṭa**) in the mouth fully stops the breath (and hence the sound) through the mouth. These are arranged in five sets (**varga**) according to mouth position and named after the first letter in the group, for example the five in the guttural column (**ka-varga**) are stops at the back of the mouth, and the labials (**pa-varga**) are stops at the lips.

The **a** is added for the sake of pronunciation only: being stops, they need a sound (i.e. a vowel) to stop (or start). The same principle is used in English, for example the consonants 'b-c-d' are pronounced 'bee-cee-dee'. In fact, the word 'consonant' itself is derived from the the Latin *cum* (together with) and *sonāre* (to sound).

kaṇṭhya guttural	**tālavya** palatal	**mūrdhanya** cerebral	**dantya** dental	**oṣṭhya** labial
ka	**ca**	**ṭa**	**ta**	**pa**
kha	**cha**	**ṭha**	**tha**	**pha**
ga	**ja**	**ḍa**	**da**	**ba**
gha	**jha**	**ḍha**	**dha**	**bha**
ṅa	**ña**	**ṇa**	**na**	**ma**

The table is also arranged horizontally by rows: the first, for example, comprises **ka**, **ca**, **ṭa**, **ta**, and **pa**.

The first, third and fifth rows are pronounced with little breath (**alpaprāṇa**), and the second and fourth rows with much breath (**mahāprāṇa**).

The last three rows are voiced (**ghoṣa**), i.e. the vocal cords vibrate in producing the consonant, whereas the first two rows are unvoiced (**aghoṣa**).

The consonants in the fifth row are nasalized (**anunāsika**), the others not.

In terms of alphabetical order, these follow after the sixteen **mātṛkā** in order from **ka-varga** through **pa-varga**, i.e.:

... **aṃ aḥ ka kha ga gha ṅa ca cha** ... **pa pha ba bha ma** ...

2.A.3 Pronunciation of the Stops

While the previous section (2.A.2) describes the sounds authoritatively, the following notes may assist with first-time pronunciation.

The unvoiced (**aghoṣa**) stops have an explosive quality to them, whereas the voiced (**ghoṣa**) stops have a gentler quality to them as though releasing the stop more slowly: this can be observed by listening to the difference between **ka** and **ga** when 'sounded' without the following **a**.

The nasal (**anunāsika**) consonants continue to sound through the nose when the breath through the mouth has been stopped by the tongue or lips.

The aspiration (**prāṇa**) gives the native English speaker the most problems. In English there is a tendency to pronounce some consonants slightly aspirated before

a long vowel, and this may be used to illustrate the difference between for example, **pa** and **pha**: attend to the 'p' breath when pronouncing the two English words 'pick' and 'peek' — hold the finger tips close to the mouth to feel the difference. This difference needs to be greatly increased to distinguish between the **alpaprāṇa** and **mahāprāṇa** consonants, but the common error is to use so much breath that a vestigial vowel is inserted, particularly for the **ghoṣa** consonants; for example, **bha** can be incorrectly pronounced as '**b**ᵃ**ha**'.

Because English pronunciation is acquired by imitating indistinct sounds which are not precisely described, problems occur with the centre three mouth positions. One effect is that 'd' and 't' are pronounced somewhere between the dental (**dantya**) and cerebral (**mūrdhanya**) positions; another effect is that many speakers do not use the palatal (**tālavya**) position for the stops, so that **ca** is pronounced as 'tsha', and **ja** as 'dza'. It may help to consider the palatal stops as a modification or softening of the gutturals so that **ca** is a softer **ka**, **ja** a softer **ga**, and so on.

Some English consonants are similar to those in Sanskrit, and may be used to give a very rough guide to the Sanskrit pronunciation, however, as mentioned earlier, English does not distinguish between dental (**dantya**) and cerebral (**mūrdhanya**).

k — kiss, kiln, back	**ṭ/t** — tub, tap, cart
kh — bunkhouse ('bung-khouse')	**ṭh/th** — anthill ('an-thill')
g — good, give, bug	**ḍ/d** — day, dog, god
gh — loghouse ('log-ghouse')	**ḍh/dh** — redhead ('red-dhead')
ṅ — sing, long, tongue	**ṇ/n** — gentle, hand, gain
c — cello, chair, church	**p** — pick, pat, tap
ch — coach-horse ('coa-chhorse')	**ph** — uphill ('up-phill')
j — just, jolly, joy	**b** — be, cab, imbibe
jh — hedgehog ('hej-jhog')	**bh** — clubhouse ('club-bhouse')
ñ — enjoy, canyon, pinch	**m** — amble, mumble

When in doubt, the previous section has the authoritative description.

There is a tradition that pronounces **pha** as 'fa', i.e. makes use of both the teeth and lips (**dantoṣṭhya**): the rules of sound and grammar will be easier to understand if pronounced purely with the lips (**oṣṭhya**).

2.A.4 Devanāgarī Alphabet

The previous lesson gave the first six **devanāgarī** characters, here are all sixteen letters of the **mātṛkā** to practise. The Roman transliteration of the four rows is:

a	**ā**	**i**	**ī**
u	**ū**	**ṛ**	**ṝ**
ḷ	**ḹ**	**e**	**ai**
o	**au**	**aṃ**	**aḥ**

अ आ इ ई

उ ऊ ऋ ॠ

ऌ ॡ ए ऐ

ओ औ अं अः

Lesson 2.B

2.B.1 More on Verbs

As well as the division into **puruṣa** (person), the verbs are divided into number (**vacana**): in English there is singular and plural, while in Sanskrit there is singular (**eka-vacana**), dual (**dvi-vacana**), and plural (**bahu-vacana**).

The personal endings are used to indicate both person and number, for example:

	eka-vacana	**dvi-vacana**	**bahu-vacana**
prathama-	**tiṣṭhati**	**tiṣṭhataḥ**	**tiṣṭhanti**
puruṣa	he/she/it stands	they (two) stand	they (pl.) stand
madhyama-	**tiṣṭhasi**	**tiṣṭhathaḥ**	**tiṣṭhatha**
puruṣa	you (sing.) stand	you (two) stand	you (pl.) stand
uttama-	**tiṣṭhāmi**	**tiṣṭhāvaḥ**	**tiṣṭhāmaḥ**
puruṣa	I stand	we (two) stand	we (pl.) stand

Note that when the subject is dual, the dual form of the verb must be used.

A **dhātu** belongs to one of ten classes (**gaṇa**); this classification is according to variations in the formation of the stem (**aṅga**) from the **dhātu**. The verbs used to form simple sentences in this section are all from the first class (**bhvādi-gaṇa**).

As in English, a verb may express time (past, present, future tense) and mood (indicative, imperative, benedictive, conditional, etc.): English makes extensive use of auxiliaries (might, ought, should, had, etc.) to express these, whereas in Sanskrit these are all included in the form of the verb itself. There are ten tense/mood classifications in Sanskrit: these are called **lakāra** or l-affixes because their technical names all begin with the letter **l**. The conjugations given here are all in the present indicative (simple present tense) called **laṭ**.

2.B.2 Exercises

(a) Practise sounding the sixteen **mātṛkā** in their correct order.

(b) Practise reading and writing the sixteen **mātṛkā** in Roman script and **devanāgarī**.

(c) Translate the following sentences into English:

1. **tiṣṭhanti vadataḥ ca**
2. **tiṣṭhathaḥ vadāvaḥ ca**
3. **vadāmaḥ tiṣṭhataḥ ca**
4. **tiṣṭhasi vadathaḥ ca**
5. **tiṣṭhatha vadathaḥ ca**
6. **vadataḥ tiṣṭhāmaḥ ca**
7. **tiṣṭhati vadanti ca**
8. **tiṣṭhasi vadāvaḥ ca**

(d) Translate the following sentences into Sanskrit:

1. We (two) stand and you (pl.) speak
2. You (two) speak and they (pl.) stand
3. You (two) stand and speak
4. They (pl.) stand and I speak
5. He stands and you (pl.) speak
6. They (two) speak and he stands
7. We (pl.) stand and you (two) speak
8. You (pl.) speak and you (sing.) stand

ए अः

ॡ अं

ऌ औ

ॠ ओ

ऋ ऐ

e ḹ ḷ ṝ ṛ

aḥ aṃ au o ai

Lesson 3.A

The sound or letter **ka** is called **kakāra** ('**ka**-action'); the sound or letter **ga** is called **gakāra**, and so on. This applies to all the sounds/letters, including the vowels (e.g. **akāra**), except for **ra** which is traditionally called **repha** ('snarl' or 'burr') or simply **ra**, but not **rakāra**. The **anusvāra** and **visarga** (or **visarjanīya**), which only arise through the rules of **sandhi** (euphonic combination) and are thus not strictly part of the alphabet, are always referred to by their own name and have no **-kāra** name.

We shall now consider the final eight consonants (**vyañjana**).

3.A.1 The Four Semi-Vowels: ya ra la va

A semivowel (**antaḥstha**) arises when one of the basic vowels moves to the **a** sound: **i** moving to **a** gives rise to the sound **ya**, similarly, **ṛ** moving to **a** produces **ra**, **ḷ** to **a** produces **la**, and **u** to **a** produces **va**. As **a** moving to **a** will not produce a new sound, there are only four semivowels. These are considered to be between vowels and consonants, and so are called **antaḥstha** ('stand between'), and are naturally voiced (**ghoṣa**). They are formed by slight contact (**īṣatspṛṣṭa**), and thus allow a restricted flow of air through the mouth.

kaṇṭhya guttural	**tālava** palatal	**mūrdhanya** cerebral	**dantya** dental	**oṣṭhya** labial
—	**ya**	**ra**	**la**	**va**

The first three of these, **ya ra** and **la**, are similar to the English sounds in 'yum', 'rum', and 'luck', but do pay attention to the mouth position. The derivation of the last semivowel (**antaḥstha**), although transliterated as **va**, produces a sound akin to the English 'wa': this latter pronunciation accords with the grammatical tradition and makes the rules of **sandhi** (euphonic combination) easier to grasp. Other traditions pronounce this as the English 'va', in which case its mouth position, making use of both teeth and lips is called **dantoṣṭya**.

In the alphabetical order, these follow after the twenty-five stops, i.e. :

... **pa pha ba bha ma ya ra la va** ...

3.A.2 The Three Sibilants: śa ṣa sa

A sibilant (hissing sound) is called **ūṣman** ('heated'). They are considered to be **īṣadvivṛta** (slightly open) or **ardhaspṛṣṭa** (half-contact), which allows a restricted (hissing) flow of breath through the mouth. The sibilants are aspirated (**mahāprāṇa**) and unvoiced (**aghoṣa**).

kaṇṭhya guttural	**tālavya** palatal	**mūrdhanya** cerebral	**dantya** dental	**oṣṭhya** labial
—	**śa**	**ṣa**	**sa**	—

The **sa** sounds like the sibilant in the English words 'seek' and 'kiss', **ṣa** like the 'sh' in 'ship' or 'wish', and **śa** like the sibilant in the German 'ich'. These sound analogies are given as a very rough guide: the description given above, and the mouth position in particular, are to be taken as authoritative.

In theory, there are two more sibilants, called the **jihvāmūlīya** and **upadhmānīya**, which are described as a 'half-**visarga**' before **ka**/**kha** and **pa**/**pha** respectively. These are so very rare that for all practical purposes they can be ignored.

In the alphabetical order these follow the semivowels, i.e. :

... **ya** **ra** **la** **va** **śa** **ṣa** **sa** ...

3.A.3 The Final Consonant: ha

This aspirate (sometimes considered a sibilant) is also called **ūṣman** ('heated'), with similar qualities. It is generally pronounced as unvoiced (**aghoṣa**), however, according to the grammatical tradition it is voiced (**ghoṣa**).

In the alphabetical order this follows the sibilants and is the last letter of the alphabet:

... **śa** **ṣa** **sa** **ha**.

3.A.4 Summary of the Consonants

The definitive qualities of the consonants are given in tabular form:

kaṇṭhya guttural	tālavya palatal	mūrdhanya cerebral	dantya dental	oṣṭhya labial	Qualities
ka	**ca**	**ṭa**	**ta**	**pa**	unvoiced unaspirated full contact
kha	**cha**	**ṭha**	**tha**	**pha**	unvoiced aspirated full contact
ga	**ja**	**ḍa**	**da**	**ba**	voiced unaspirated full contact
gha	**jha**	**ḍha**	**dha**	**bha**	voiced aspirated full contact
ṅa	**ña**	**ṇa**	**na**	**ma**	voiced unaspirated full contact nasal
	ya	**ra**	**la**	**va**	voiced unaspirated slight contact
	śa	**ṣa**	**sa**		unvoiced aspirated slightly open
ha					voiced aspirated slightly open

3.A.5 The Alphabetical Order

Having now considered the whole alphabet in sound and Roman transliteration, it would be useful to start becoming familiar with the alphabetical order. The order is best memorized in groups as shown below:

a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au aṃ aḥ

ka kha ga gha ṅa

ca cha ja jha ña

ṭa ṭha ḍa ḍha ṇa

ta tha da dha na

pa pha ba bha ma

ya ra la va

śa ṣa sa

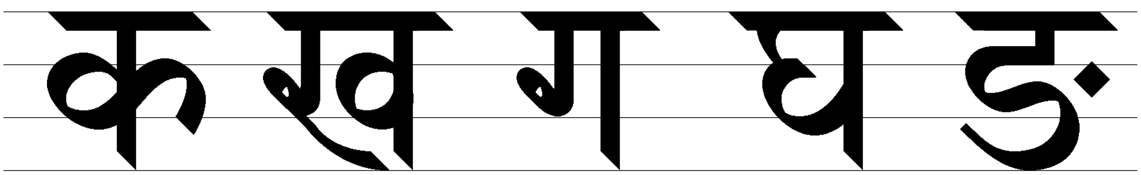
ha

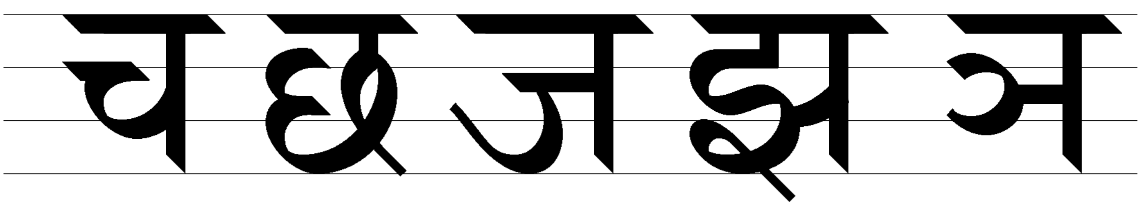
3.A.6 Devanāgarī Alphabet

Here are the first ten consonants in **devanāgarī** script. Each symbol includes the sound **a**; for example, the first symbol is **ka** and not just **k**. Note the similarity between the forms of **i** and **jha**.

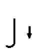
The transliteration of the two rows of **devanāgarī** characters is:

ka	**kha**	**ga**	**gha**	**ṅa**
ca	**cha**	**ja**	**jha**	**ña**





The loop on the **kha** and **ga** is written as follows:

 write the down-stroke with the curl at the end,

 then change direction to start the loop,

 complete the loop, and for **kha**, continue the stroke,

 this portion of the symbol is written without lifting the pen!

Lesson 3.B

3.B.1 More on Verbs

The personal endings of verbs given thus far are called **parasmai-pada** ('an expression for another') because the fruit, or result of the action, is transmitted to another. These are the normal endings for an active transitive verb. The **ātmane-pada** ('an expression for oneself') personal endings used in the active form of the verb (called the middle voice) imply an action whose fruit reverts to oneself: this does not mean reflexive. By way of illustration, the sentence "I married her" would be expressed in **ātmane-pada** or **parasmai-pada** when spoken by the husband or priest respectively.

Some verbs are conjugated in one **pada** only, some in both, and some partly in one and partly in another. The division is not at all definite, and has come to be a matter of conventional usage; nevertheless many verbs do retain the formal distinction between **parasmai-pada** (active voice) and **ātmane-pada** (middle voice).

	parasmai-pada			**ātmane-pada**		
	eka-vacana	**dvi-vacana**	**bahu-vacana**	**eka-vacana**	**dvi-vacana**	**bahu-vacana**
prathama-puruṣa	**nayati**	**nayataḥ**	**nayanti**	**nayate**	**nayete**	**nayante**
madhyama-puruṣa	**nayasi**	**nayathaḥ**	**nayatha**	**nayase**	**nayethe**	**nayadhve**
uttama-puruṣa	**nayāmi**	**nayāvaḥ**	**nayāmaḥ**	**naye**	**nayāvahe**	**nayāmahe**

These are the only two forms of personal endings to verbs that will be used in this course. When verbs are presented for use in the exercises, they will be presented in the form:

$\sqrt{}$**nī** **nayate** he leads.

where the **dhātu** is followed by the **eka-vacana prathama-puruṣa** form, and the English translation of that form.

Many of the verbs in this course may be conjugated in either **pada**, but within the limits of the simple sentences in the exercises, please use the **pada** given: in the case of **dhātu nī** for example, use the **ātmane-pada** endings.

3.B.2 Introduction to Nouns

A noun, like the verb, has its ultimate origin in a **dhātu** (root); affixes to the **dhātu** form the noun-stem (**prātipadika**) which will have a particular grammatical gender (**liṅga**): masculine (**puṃ-liṅga**), feminine (**strī-liṅga**), and neuter (**napuṃsaka-liṅga**). To the **prātipadika** form are added case-endings (**sup-vibhakti**) which indicate the relationship of the noun to the verb.

There are seven such grammatical relationships; and, like the verb, each of these has a singular (**eka-vacana**), dual (**dvi-vacana**), and plural (**bahu-vacana**) form. The first (**prathamā**) of these is the nominative or naming case, and usually names the subject of a simple sentence or the agent (initiator or instigator of the action) of the verb; the second (**dvitīyā**) case ending generally indicates the immediate destination of the action expressed by the verb, i.e. the direct object of the sentence.

The word **nara** (the **prātipadika** form, as listed in Monier-Williams' dictionary) means 'man', and with its **sup-vibhakti** endings appears as:

	eka-vacana	**dvi-vacana**	**bahu-vacana**
prathamā	**naraḥ**	**narau**	**narāḥ**
dvitīyā	**naram**	**narau**	**narān**

Other nouns that take this form of declension are **aśva** 'horse', and **vṛkṣa** 'tree'.

Where '**tiṣṭhanti**' is translated as 'they (pl.) stand', the pronoun 'they' is implied in the verb and it is not necessary to add an explicit Sanskrit pronoun. When the subject of the sentence is explicitly stated, for example 'the men (pl.) stand', then the implied pronoun falls away, and this is translated as '**narāḥ tiṣṭhanti**'.

For verbs having a sense of motion (such as go, walk, run), the destination is expressed in **dvitīyā**. There are some verbs (such as **nī**) which have both a direct object and a destination, in which case both are expressed in **dvitīyā**.

> **naraḥ aśvam vṛkṣam nayate**
> the man leads the horse to the tree.

Since the noun endings define the relationship to the verb, the word order is not important (as contrasted with English where it is), and allows the poet for example, to juggle the word order to fit the rules of scansion. Normally however, the verb is found at the end of the sentence, and the subject precedes the object and destination, as in the above example.

3.B.3 Exercises

(a) Practise sounding the alphabetical order as summarized in 3.A.5.

(b) Practise pronouncing the first ten consonants (**vyañjana**), as well as reading and writing them in Roman script and **devanāgarī**.

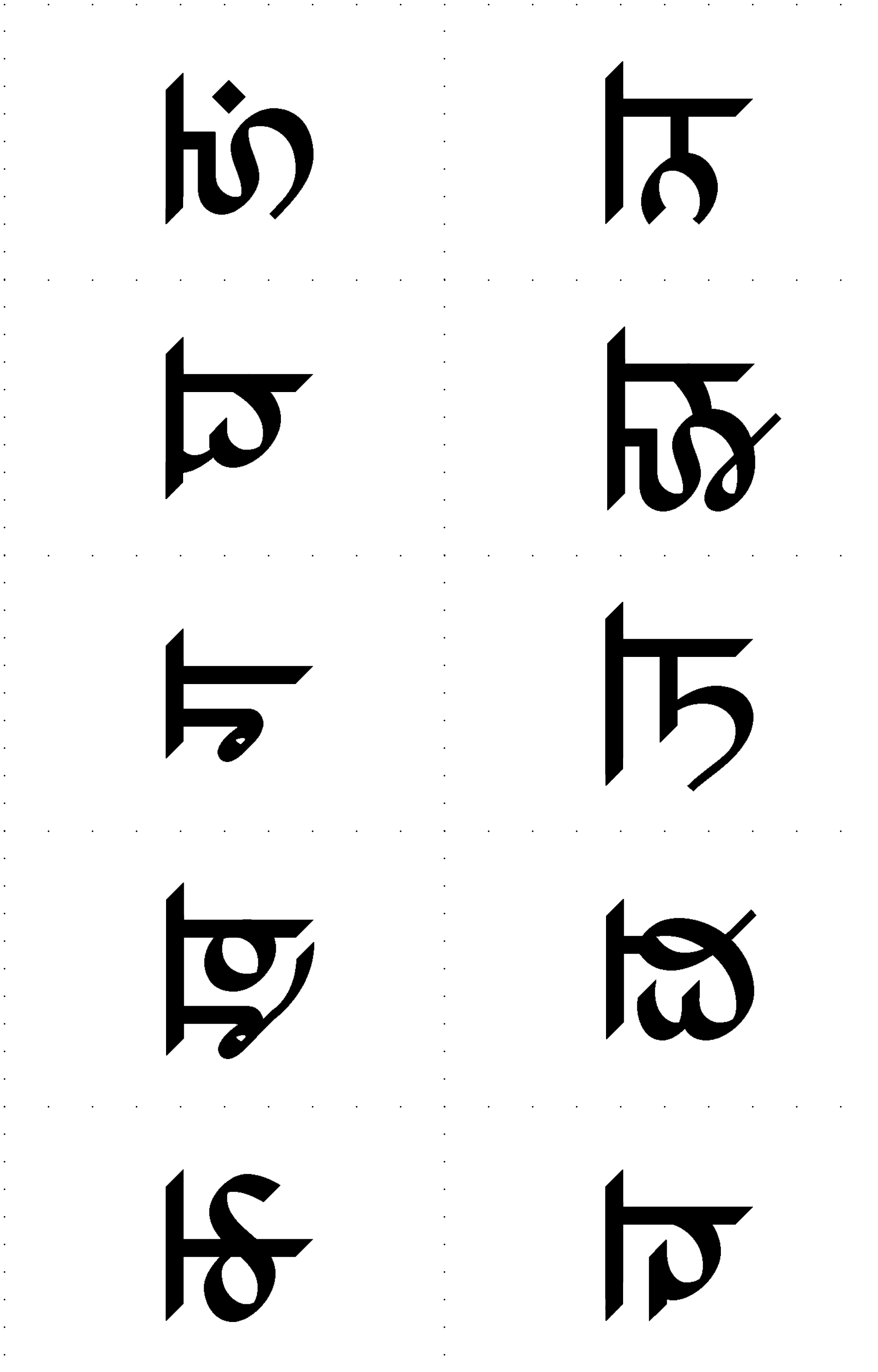
(c) Translate the following sentences into English:

1. **aśvaḥ naram nayate**
2. **naraḥ aśvau ca tiṣṭhanti**
3. **aśvau naram vṛkṣān nayete**
4. **aśvaḥ tiṣṭhati ca naraḥ vadati ca**
5. **naraḥ aśvaḥ ca nayete**
6. **narau vṛkṣān nayāmahe**

(d) Translate the following sentences into Sanskrit:

1. The man leads the horse,
2. The (two) horses lead the man,
3. The men (pl.) are speaking and leading,
4. The horse leads the man to the tree,
5. The tree and the horse are standing,
6. The men (pl.) lead the horses (pl.).

This page is intentionally blank: there aren't many of them, so enjoy the rest while you can!



ṅa gha ga kha ka

ña jha ja cha ca

Lesson 4.A

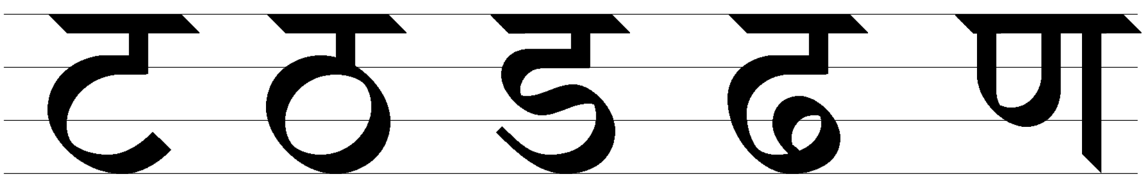
4.A.1 Devanāgarī Alphabet

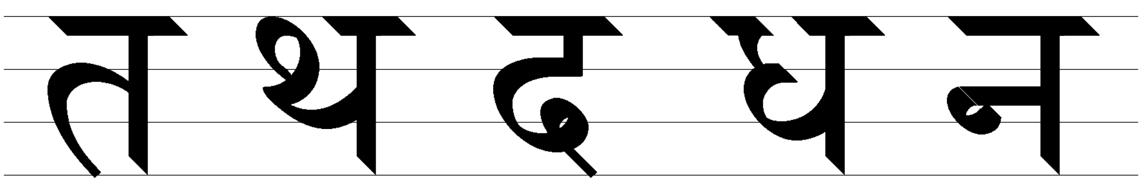
Here are the next ten consonants in **devanāgarī** script. Each symbol includes the sound **a**; for example, the first symbol is **ṭa** and not just **ṭ**.

Note the differences between **ḍa ṅa** and **i**; **gha** and **dha**; and **ḍha** and **da**.

The transliteration of the two rows of **devanāgarī** characters is:

ṭa	**ṭha**	**ḍa**	**ḍha**	**ṇa**
ta	**tha**	**da**	**dha**	**na**





Note the form of the letters in relation to the $\frac{1}{3}$ and $\frac{2}{3}$ ruled lines. There may be a tendency to limit letters such as ण and त to the halfway point: this is a carry over from the Roman alphabet where it is appropriate, for example with 'P' and 'h'. As we shall see later, in **devanāgarī** the top horizontal bar is extended to join the letters in a word, and this gives a bias of 'blackness' at the top of the letters: this is visually compensated for by using the $\frac{1}{3}$ and $\frac{2}{3}$ lines to 'open' the form of the letter.

Lesson 4.B

4.B.1 Summary of Verbs

The **tiṅ-vibhakti** (personal endings of verbs) are grouped into three's, which means that one **vibhakti** consists of the three **vacana** forms. Thus three **vibhakti** cover one entire **pada**. It would be useful to practise sounding the full conjugation of **dhātu nī**, with a pause between each **vibhakti** and a longer pause between each **pada**. Thus the pattern is:
nayati-nayataḥ-nayanti (pause) **nayasi-nayathaḥ-nayatha** (pause) **nayāmi-nayāvaḥ-nayāmaḥ** (longer pause) **nayate-nayete-nayante** (pause) **nayase-nayethe-nayadhve** (pause) **naye-nayāvahe-nayāmahe**.

As with practising the alphabet, it is far more effective to sound this once, ten times a day, than ten times once a day.

For your convenience a reference sheet with the full conjugation of **dhātu nī** is given below: this also has a list of all the verbs that will be used in the simple sentence exercises.

	parasmai-pada			**ātmane-pada**		
	eka-vacana	**dvi-vacana**	**bahu-vacana**	**eka-vacana**	**dvi-vacana**	**bahu-vacana**
prathama-puruṣa	**nayati**	**nayataḥ**	**nayanti**	**nayate**	**nayete**	**nayante**
madhyama-puruṣa	**nayasi**	**nayathaḥ**	**nayatha**	**nayase**	**nayethe**	**nayadhve**
uttama-puruṣa	**nayāmi**	**nayāvaḥ**	**nayāmaḥ**	**naye**	**nayāvahe**	**nayāmahe**

√gam	**gacchati**	he goes.
√nī	**nayate**	he leads.
√labh	**labhate**	he takes.
√vad	**vadati**	he speaks.
√vah	**vahati**	he carries.
√sthā	**tiṣṭhati**	he stands.

4.B.2 More on Nouns Cases

The third (**tṛtīyā**) case ending indicates the 'instrument' in relation to the verb: it is that 'by means of which' the action is accomplished. For example, 'he goes home by car', 'he cuts the wood with an axe': note that here 'with' has the sense of 'by means of', but in English it may also be used in the sense of accompaniment, for example, 'he goes home with an axe', but this does not convey the sense of instrumentality.

The fourth (**caturthī**) case ending indicates the indirect object, the recipient or beneficiary or purpose of the action. For example, 'he gives the food to the dog', 'he makes a kennel for the dog', 'he works for money'.

The fifth (**pañcamī**) case ending indicates the place from which the action begins. For example, 'he walks from the river', 'he falls from the tree'. It may also express cause or motive: 'out of anger he strikes the boy'.

	eka-vacana	**dvi-vacana**	**bahu-vacana**
prathamā	**naraḥ**	**narau**	**narāḥ**
dvitīyā	**naram**	**narau**	**narān**
tṛtīyā	**nareṇa***	**narābhyām**	**naraiḥ**
caturthī	**narāya**	**narābhyām**	**narebhyaḥ**
pañcamī	**narāt**	**narābhyām**	**narebhyaḥ**

* the generic ending is **-ena**, but this changes to **-eṇa** due to internal **sandhi**. This will be given more fully in a later lesson (11.A.3), but for the time being accept that this change occurs after '**r**' or '**ṣ**' in the same word, thus **aśvena** but **vṛkṣeṇa**.

4.B.3 Exercises

(a) Practise sounding the alphabetical order as summarized in 3.A.5.

(b) Practise sounding the full conjugation of **dhātu nī** as given in 4.B.1.

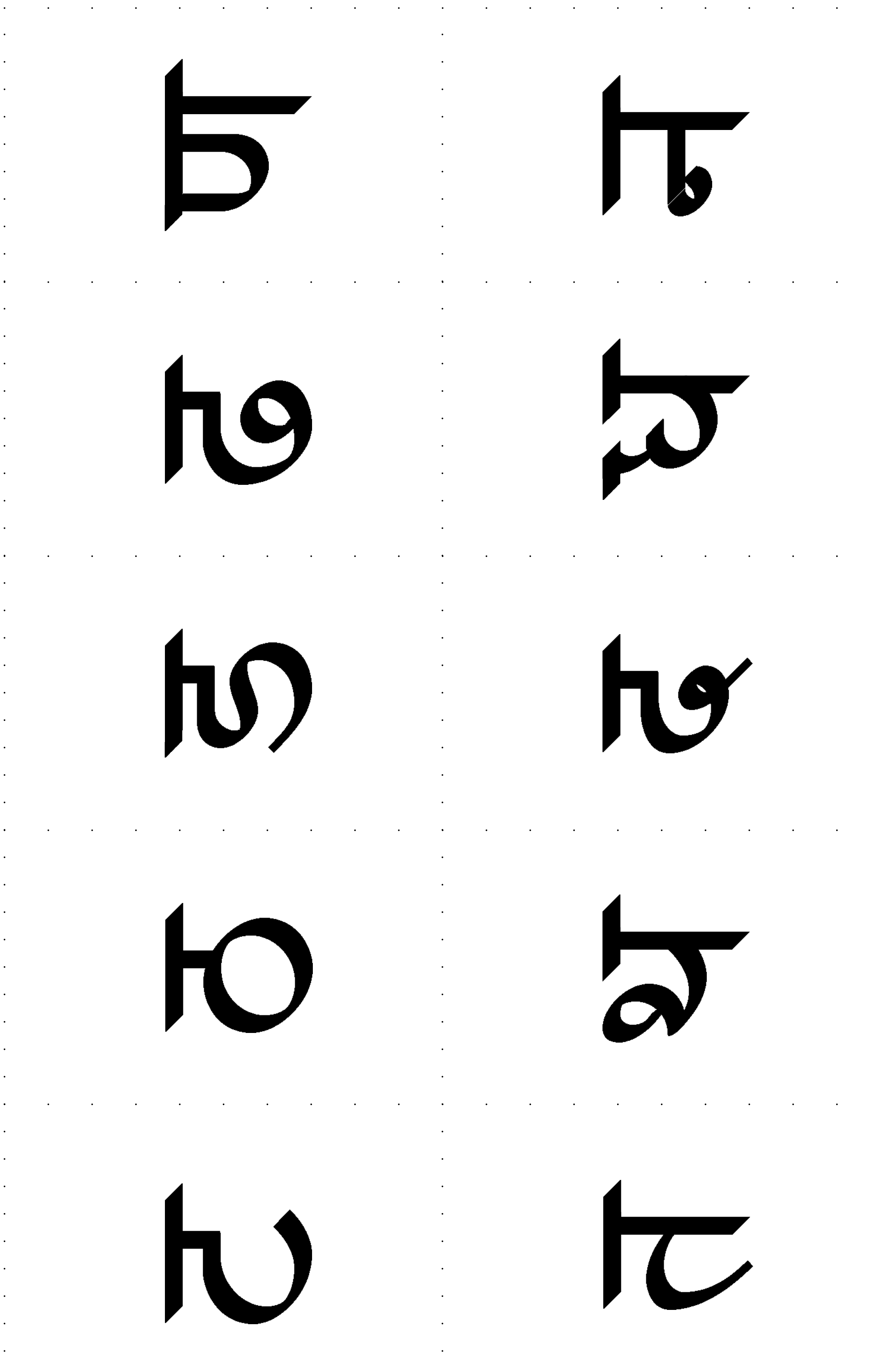
(c) Practise reading and writing the next ten consonants (**vyañjana**), in Roman script and **devanāgarī**.

(d) Translate the following sentences into English:

1. **aśvaḥ naram vṛkṣam vahati**
2. **naraḥ vṛkṣam aśvena gacchati**
3. **vṛkṣān aśvāt labhadhve**
4. **aśvaḥ vṛkṣam narāya vahati**
5. **naraḥ aśvaḥ ca vṛkṣāt gacchataḥ**
6. **aśvam vṛkṣāt narāya nayate**

(e) Translate the following sentences into Sanskrit:

1. He goes by horse,
2. You (two) are leading the horse for the man,
3. They (pl.) carry the trees (pl.) with horses,
4. We (pl.) go from the tree to the horses,
5. We (two) take the tree from the man by horse,
6. The horses (pl.) carry the man from the trees (pl.).



ṇa ḍha ḍa ṭha ṭa

na dha da tha ta

Lesson 5.A

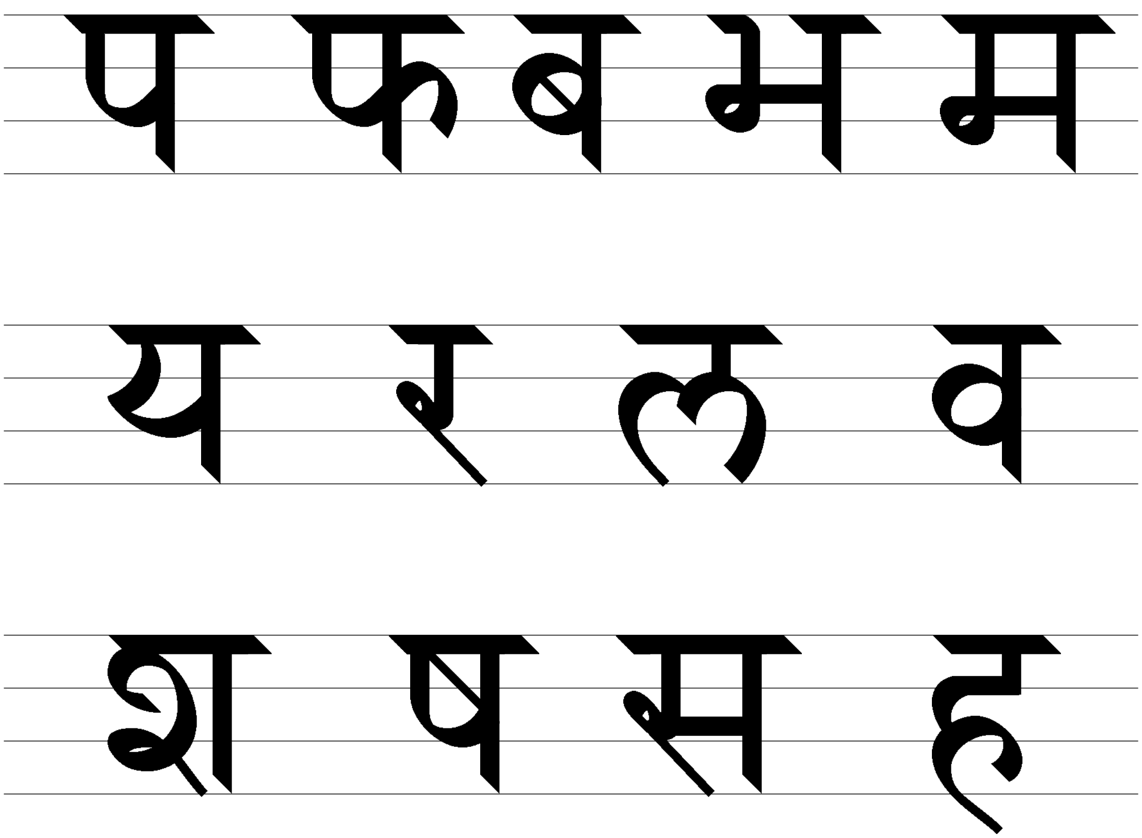
5.A.1 Devanāgarī Alphabet

Here is the rest of the alphabet in **devanāgarī** script. Each symbol includes the sound **a**; for example, the first symbol is **pa** and not just **p**.

Note the differences between **ba** and **va**; **ya** and **tha**; **pa** and **ṣa**; **la** and **ḷ**; **bha ma** and **sa**; and **kha** with **ra** and **va**.

The transliteration of the three rows of **devanāgarī** characters is:

pa	**pha**	**ba**	**bha**	**ma**
ya	**ra**	**la**	**va**	
śa	**ṣa**	**sa**	**ha**	



Lesson 5.B

5.B.1 More on Nouns Cases

Unlike the other case endings, the sixth (**ṣaṣṭhī**) indicates a relationship to a word other than the verb, i.e. to another noun in the sentence. This is usually rendered in English by the preposition 'of' or with an apostrophe, for example, 'he talks to the son of John', 'he drives John's car'. In both these examples John has no relation to the action of the verb: indeed John may be absent, even deceased. This case ending generally indicates a relationship of source or possession, for example, 'John's book' may refer to the book that John purchased, or to the book that he wrote. The word in **ṣaṣṭhī** is usually placed immediately before the word to which it is related.

The seventh (**saptamī**) case ending indicates the place or time where or when the action takes place, and may be rendered in English by the prepositions 'in', 'on', 'at', 'among', etc., for example, 'he stands on the table', 'it is hot in summer'. A word with **saptamī** case ending is often the first in the sentence, setting the scene as it were.

Strictly speaking, Sanskrit has just seven case endings, however many publications give an eighth, **sambodhana**, which is used for addressing or calling, for example, 'Oh Lord, hear my prayers', 'John, where are you?'. In fact this is simply a special use of the **prathamā** (first) case ending.

The strictly correct way of tabling the declension of **nara** is:

	eka-vacana	**dvi-vacana**	**bahu-vacana**
prathamā	**naraḥ**	**narau**	**narāḥ**
sambodhana prathamā	**he nara**	**he narau**	**he narāḥ**
dvitīyā	**naram**	**narau**	**narān**
tṛtīyā	**nareṇa**	**narābhyām**	**naraiḥ**
caturthī	**narāya**	**narābhyām**	**narebhyaḥ**
pañcamī	**narāt**	**narābhyām**	**narebhyaḥ**
ṣaṣṭhī	**narasya**	**narayoḥ**	**narāṇām**
saptamī	**nare**	**narayoḥ**	**nareṣu**

The vocative particle '**he**' is traditionally sounded in the paradigm; it is optional in a sentence and may be translated as 'Oh'. Publications that list **sambodhana** as an eighth case ending, place that row at the bottom of the table, labelling it simply '**sambodhana**' and omit the vocative particle **he**.

The sandhi change of **n** to **ṇ** that occurs in **eka-vacana tṛtīyā**, also occurs in **bahu-vacana ṣaṣṭhī**, thus **aśvanām** but **vṛkṣāṇām**.

The **vibhakti** of the nouns are, like the verbs, grouped into three's, so that the **prathamā vibhakti** refers to the forms of all three **vacana**. In practising sounding the full declension of the noun, use the 'correct' table given above, i.e.:
naraḥ - narau - narāḥ (pause) **he nara - he narau - he narāḥ** (pause) **naram - narau - narān** (pause) etc.

5.B.2 Exercises

(a) Practise sounding the alphabetical order as summarized in 3.A.5.

(b) Practise sounding the full declension of **nara** as given in 5.B.1.

(c) Practise reading and writing the last thirteen consonants (**vyañjana**), in Roman script and **devanāgarī**.

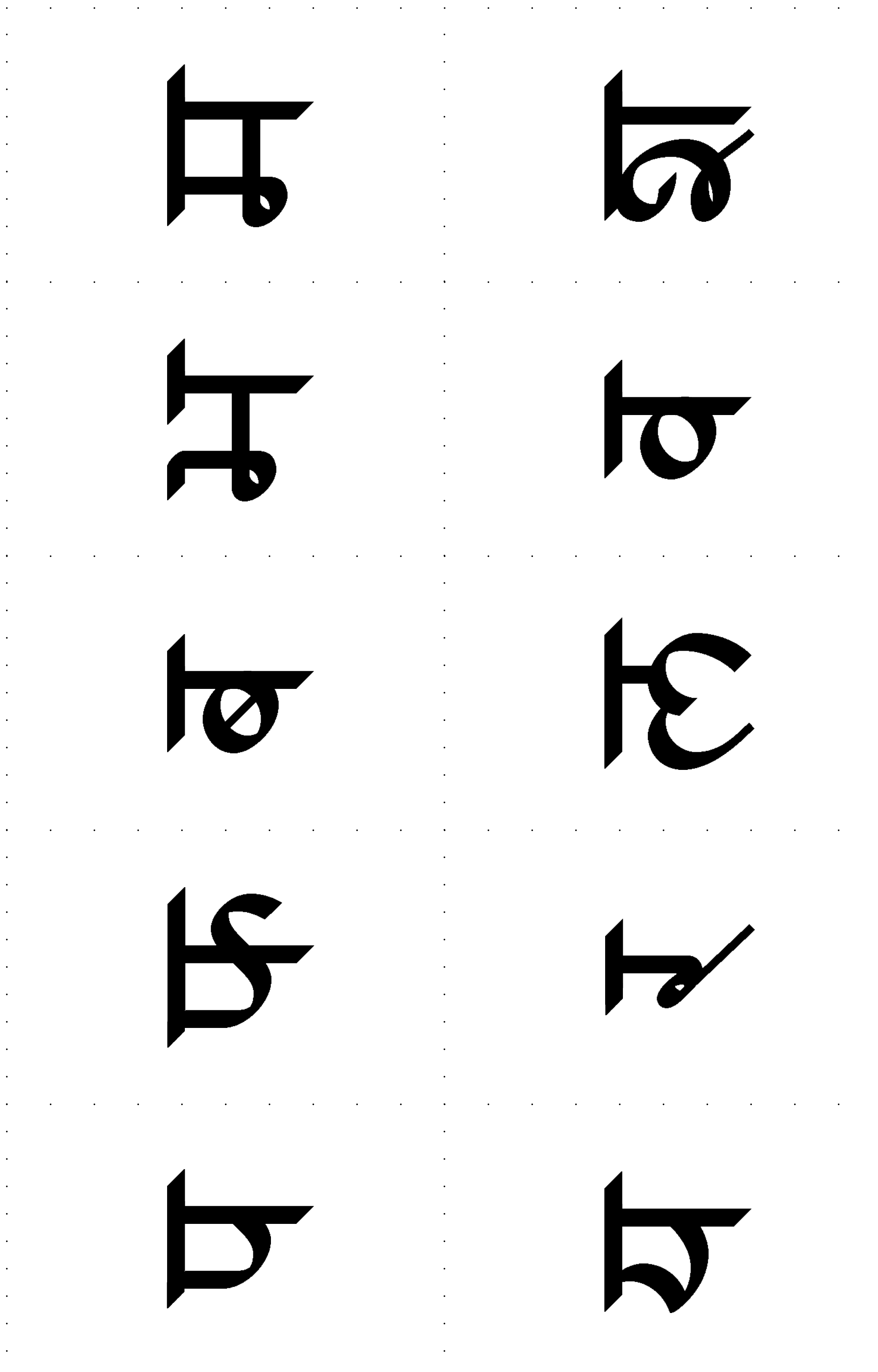
(d) Translate the following sentences into English:

1. **nara aśve tiṣṭhasi**
2. **narāṇām aśvāḥ tiṣṭhanti**
3. **naraḥ vṛkṣam aśvāt labhate**
4. **vṛkṣeṣu narasya aśvāḥ tiṣṭhanti**
5. **aśvau vṛkṣān narāya vahataḥ**
6. **naram vṛkṣāt aśvaiḥ labhate**
7. **aśvaḥ naram vṛkṣāt gacchati**
8. **aśve tiṣṭhati ca vadati ca**

Continued overleaf ...

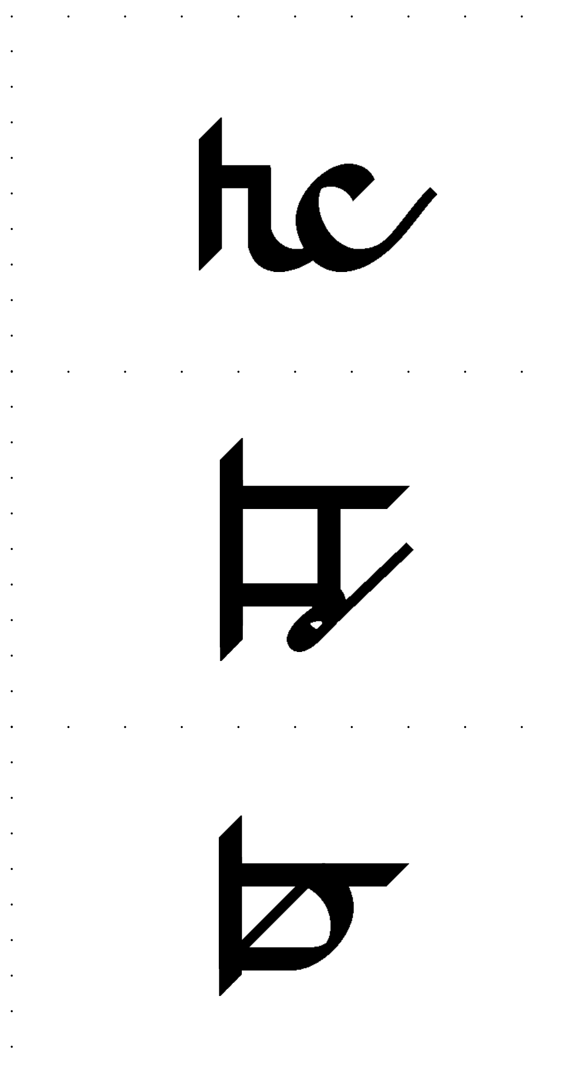
(e) Translate the following sentences into Sanskrit:

1. He is standing on (two) horses,
2. The man and horse stand among the trees (pl.),
3. The trees (pl.) of the (two) men are standing,
4. The man's horse carries the man from the trees(pl.),
5. The (two) horses carry the man to the tree,
6. Oh horse, you are carrying the tree for the man,
7. He takes the man's horses (pl.) from the tree,
8. You (two) are carrying the man from the tree to the horse.



ma bha ba pha pa

śa va la ra ya



ha

sa

ṣa

Lesson 6.A

The symbols for the consonants inherently include a following **a** vowel, for example ब (**ba**) is the symbol for the the consonant **b** together with a following short (**hrasva**) **a**. Thus the word **bala** (strength) is written बल. Note that the characters are written left to right, like the Roman, and that the horizontal line links the letters together.

6.A.1 Vowels after Consonants

The short vowel **a** (अ) is never written unless it begins a word; for example **abala** (weakness) is written अबल. (The '**a-**' prefix to a noun usually means negation, rather like the English 'un-'.)

All the vowel forms given earlier, occur only at the beginning of a word. Where the vowel following the consonant is other than **a**, this is indicated by an embellishment on the consonant itself. The written form thus resembles the oral form, maintaining the principle that a consonant can only be sounded together with a vowel. The forms indicating the various following vowels are:

ब	**ba**	बा	**bā**
बि	**bi**	बी	**bī**
बु	**bu**	बू	**bū**
बृ	**bṛ**	बॄ	**bṝ**
बॢ	**bḷ**	बॣ	**bḹ**
बे	**be**	बै	**bai**
बो	**bo**	बौ	**bau**

These vowel signs are used with all consonants (**ka** through **ha**), but note these exceptions:

रु	**ru**	रू	**rū**	हृ	**hṛ**

Where the embellishment is above the letter itself (with or without the addition of a following vertical bar), namely for **i ī e o ai au**, these should link to the character where it joins the top horizontal bar, and where the character meets the bar more than once, to the rightmost junction. For example:

कि **ki** णे **ṇe**

These syllables are connected together to form words: they are literally connected by the horizontal bar. For example:

devanāgarī देवनागरी

mātṛkā मातृका

vadāmi वदामि

veda वेद

gītā गीता

guru गुरु

6.A.2 History of Vowel Embellishment

It bothers some students that, in a script read from left to right, there should be the seeming anomaly that **ki** (कि) for example, is written back to front as it were, with the **i**-sign before the consonant.

Originally the embellishment for **i** after a consonant had no down stroke at all, so that **ki ke kai** were written as:

ki के **ke** के **kai** कै

However, as personality tends to intrude into handwriting, it could prove difficult to distinguish between **ki** and **ke**, especially if the 'flag' was written somewhere between the two positions.

To solve this problem, the downstroke was added for **ki**.

Whether this is true or not, is debatable, but it does make a nice story!

Lesson 6.B

6.B.1 Sentence Structure: English and Sanskrit

In English speech or writing, the order of words shows their connection or relationship to the whole sentence. For example, in the simple sentence,

desire limits the mind,

the information as to which is the limiter and which the limited, is given by the position of the words in relation to the verb. This is an important point:

in a sentence, a word's physical position (in time or space),
reflects its subtle position (the relationship or part that it plays).

Now, a word may be placed before or after the verb — but these are the only two possibilities, before or after, and thus can indicate only two relationships, namely subject and object. The subject comes before an active verb, and the object after it. (The order is reversed for a passive verb, e.g. the mind is limited by desire.)

In order to show the relationship in a more complete sentence, such as,

desire limits the mind by attachment,

we make use of a phrase containing a preposition (in our example 'by') to indicate the relationship of the word 'attachment' to the activity of limiting.

But notice the operation of the preposition — 'pre-position' — it is an element which is placed before ('pre-') to give 'position' to the word, that is, to indicate its relationship to the activity. Using prepositional phrases we can thus enlarge our sentence, as for example,

in the waking state desire limits the mind from the universal to the particular by attachment.

Now we can split up this sentence into its core subject-verb-object, and a number of related phrases:

| **in the waking state** | **desire limits the mind** | **from the universal** | **to the particular** | **by attachment** |.

We may now shuffle these components around in any order and still retain the meaning: in doing so, we may well lose some clarity, or we may even sound poetic, for example:

| **from the universal** | **to the particular** | **desire limits the mind** | **in the waking state** | **by attachment** |.

The problem with these prepositional phrases is that it is not at all clear whether they are related to the activity of the whole sentence (i.e. to the verb), or are merely qualifying one of the nouns. For example, the intention was to indicate that the mind suffers limitation/restriction/reduction from its natural open state of universality to the confined state when identified with the particular, however, other interpretations are possible: the phrases | **from the universal** | **to the particular** | in the first of the two split up sentences may be construed as qualifying the word 'mind' and thus be understood as a range of separate minds 'from gods to dogs'; in the second of these split up sentences these phrases could be viewed as qualifying the word 'desire' and mean a range of desires 'from the general to the personal'.

The phrases can thus be re-arranged to produce all sorts of misunderstandings, so let us be clear that the intended meaning of the other two phrases is that 'attachment' is the instrument/means/method by which the mind is limited, and that the 'waking state' is the circumstance where/when the limitation takes place.

In an inflected language (one that uses case endings) the relationship to the verb is shown by a suffix appended to the word; our sentence would thus become something like:

| **waking state** $_{\text{IN}}$ | **desire** $_{\text{SUBJECT}}$ **limits** $_{\text{VERB}}$ **mind** $_{\text{OBJECT}}$ | **universal** $_{\text{FROM}}$ | **particular** $_{\text{TO}}$ | **attachment** $_{\text{BY}}$ |.

There are two points to note here: firstly, the subject and object also have endings to show their relationship; and secondly, the word endings indicate the relationship to the verb by definition. All the words in the sentence are quite independent of their position (order or arrangement) which is one limitation in a non-inflected language like English; but more importantly, the relationship to the verb is precisely defined, and thus minimizes the possibility of misunderstanding.

In Sanskrit there are seven case endings: the sixth indicates a relation to another noun in the sentence, and the other case endings indicate the relationship to the verb.

It matters not whether we give these case endings names or numbers, provided that the relationship is clearly defined. Using the Sanskrit numerical system, our sentence becomes:

| **waking state** $_7$ | **desire** $_1$ **limits** $_{\text{VERB}}$ **mind** $_2$ | **universal** $_5$ | **particular** $_4$ | **attachment** $_3$ |.

In fact Sanskrit uses both names and numbers for these relationships: it names the relationships (subtle) when defining them, and numbers the actual phonic suffix endings (physical), and then associates the two according to circumstance; for example, when a verb changes from active to passive:

desire $_1$ **limits** $_{\text{ACTIVE}}$ **mind** $_2$ (desire limits the mind)
mind $_1$ **limits** $_{\text{PASSIVE}}$ **desire** $_3$ (the mind is limited by desire).

The affix to the verb indicates tense, mood, person, and number, as well as voice.

In English, the words marked with '1' in these two sentences are both called the subject of the sentence; this accords with the Sanskrit **prathamā-vibhakti** (first case ending). However, in Sanskrit the agent (**kartṛ**) is the initiator, having the power to bring about the action: with an active verb the **kartṛ** is expressed in **prathamā**, but with a passive verb **kartṛ** is expressed by **tṛtīyā**; similarly the **karman** (that most directly aimed at by the **kartṛ**) is expressed in **dvitīyā** and **prathamā** respectively. Thus **kartṛ** and **karman** name the relationship, whereas **prathamā** (and English 'subject') etc. merely indicate that relationship. Like the **vibhakti** adorning a word, so the clothing of a stage actor indicates his role: the crown is not the king, but is worn by the actor playing the role of king.

English is also sensitive to pauses between phrases, and these too can change the relationship and the whole meaning of the sentence. For example:

Scripture says desire limits the mind,
Scripture, says desire, limits the mind.

The basic punctuation marks in English are the comma, semicolon, colon, and full stop, which indicate pauses of increasing length.

A fully inflected language like Sanskrit, being inherently clearer, has no need of these embellishments; Sanskrit uses only two punctuation marks, the **virāma** (।) and **pūrṇavirāma** (॥) to indicate respectively the halfway point and end of a stanza of verse. In prose they are used to indicate the end of a sentence and the end of a paragraph respectively.

6.B.2 Noun Gender

The nouns considered thus far are all masculine (**puṃ-liṅga**); the paradigms below are for the neuter (**napuṃsaka-liṅga**) noun **phala** 'fruit', and the feminine (**strī-liṅga**) noun **bālā** 'girl'.

	eka-vacana	**dvi-vacana**	**bahu-vacana**
prathamā	**phalam**	**phale**	**phalāni**
sambodhana prathamā	**he phala**	**he phale**	**he phalāni**
dvitīyā	**phalam**	**phale**	**phalāni**
tṛtīyā	**phalena**	**phalābhyām**	**phalaiḥ**
caturthī	**phalāya**	**phalābhyām**	**phalebhyaḥ**
pañcamī	**phalāt**	**phalābhyām**	**phalebhyaḥ**
ṣaṣṭhī	**phalasya**	**phalayoḥ**	**phalānām**
saptamī	**phale**	**phalayoḥ**	**phaleṣu**

	eka-vacana	**dvi-vacana**	**bahu-vacana**
prathamā	**bālā**	**bāle**	**bālāḥ**
sambodhana prathamā	**he bāle**	**he bāle**	**he bālāḥ**
dvitīyā	**bālām**	**bāle**	**bālāḥ**
tṛtīyā	**bālayā**	**bālābhyām**	**bālābhiḥ**
caturthī	**bālāyai**	**bālābhyām**	**bālābhyaḥ**
pañcamī	**bālāyāḥ**	**bālābhyām**	**bālābhyaḥ**
ṣaṣṭhī	**bālāyāḥ**	**bālayoḥ**	**bālānām**
saptamī	**bālāyām**	**bālayoḥ**	**bālāsu**

Note that, due to internal **sandhi**, the **napuṃsaka-liṅga bahu-vacana** forms of **prathamā** and **dvitīyā** will also change from **-āni** to **-āṇi** if preceded by '**r**' or '**ṣ**'.

There is another **sandhi** rule applicable within a word, that applies here: the **saptamī bahu-vacana** ending **-su** changes to **-ṣu** following any vowel except **a** or **ā** — thus **-ṣu** is the most common form, but in the declension of **bālā** it remains as **-su**. This **sandhi** rule will be described more fully in a later lesson. (11.A.3).

6.B.3 Summary of Case Information

	Sanskrit case	Latinate name	English grammar	Answers question	Relation to Verb
1.	**prathamā**	nominative	subject	Who? What?	names the agent/subject of the verb.
	sambodhana	vocative			calling/addressing.
2.	**dvitīyā**	accusative	direct object	Whom? What?	indicates immediate destination of action.
3.	**tṛtīyā**	instrumental		By whom/what?	the means by which action accomplished.
4.	**caturthī**	dative	indirect object	To/for whom/what?	recipient, beneficiary, purpose of action.
5.	**pañcamī**	ablative		From whom/what?	place from which action begins; also cause/motive.
6.	**ṣaṣṭhī**	genitive	genitive	Of whom? Whose?	relation of source/possession/etc. relation is NOT to verb.
7.	**saptamī**	locative		When? Where?	place/time where/when action takes place.

6.B.4 Exercises

(a) Practise reading and writing all the letters of the alphabet.

(b) Practise sounding the full declension of **bālā** and **phala**.

(c) Translate the following sentences into English:

1. **bālā aśvam vṛkṣam phalāya nayate**
2. **aśvaḥ naram ca bālām ca vṛkṣam vahati**
3. **narasya aśvaḥ phalam bālāyāḥ labhate**
4. **narau vṛkṣāṇām phalāni aśvam labhete**
5. **bālāḥ narān phalāni aśvena nayante**
6. **bāle vṛkṣeṣu tiṣṭhataḥ vadataḥ ca**
7. **vṛkṣau gacchāmi ca phalāni labhe**
8. **naraḥ phale vṛkṣāt bālāyai vahati**
9. **bāle phalāni narasya vṛkṣāt labhete**
10. **bālā naraḥ ca vṛkṣam aśvam vahataḥ**

(d) Translate the following sentences into Sanskrit:

1. The man stands and the girl speaks.
2. You (two) lead the horse and I take the fruit.
3. The man and the girl go among the trees by horse.
4. We (two) take the man and the girl from the tree to the horse.
5. The man goes to the trees (pl.) by horse for fruit (pl.).
6. The girl takes the fruit (two) from the tree for the horses (pl.).
7. The horse carries the tree to the girl for the man.
8. The man leads the horse by means of fruit.
9. The horse carries the fruit (pl.) to the girls for the man.
10. The girls (two) stand on the horse and take the fruit (s.) from the tree.

Lesson 7.A

We have examined how to write a consonant that is followed by any vowel, now we consider how to write a consonant that is followed by no vowel at all.

7.A.1 Halanta Consonants

The adjective **halanta** is derived from **hal** (a technical term referring to any consonant), and **anta** ('end'), so **halanta** means 'ending in a consonant'. Thus the letter **pa** for example, without its following **a** sound, namely **p**, is called '**halanta pa**'. In the **devanāgarī** script this is written as a short stroke (्) called **virāma** ('stop'), below and to the right of the consonant. For example:

halanta pa प् **halanta ka** क् **halanta ṭa** ट्

This is the form used when a word ends in a consonant, however the **virāma** should (ideally) not be used within a word. Where a word uses a non-final **halanta** letter, for example the **s** in **svara**, it forms a consonant cluster, or conjunct consonant, and a different method is used.

7.A.2 Conjunct Consonants

A conjunct consonant (**saṃyoga**, literally 'yoked together') comprises two or more consonants with nothing separating them; in particular there is no vowel between them.

At a first glance through these **saṃyoga**, familiarity with them may seem like a daunting task, but fortunately you don't have to learn them. It is the general principles that are important: once you understand the principles, you can discard the notes. Simply read through the general principles and use the illustrative examples to understand the principle. Thereafter it is just a matter of applying the principles, and you will find that, in practice, it is a lot simpler than it looks.

• The symbols may be written continuously in the usual order from left to right with the rightmost vertical stroke dropped from all but the last letter:

त् + म ≻ त्म **tma**

ण् + य ≻ ण्य **ṇya**

न् + त् + य ≻ न्त्य **ntya**

- Or they may be written one above the other, in which case they are read from top to bottom:

म् + न ≻ म्न **mna**

ब् + व ≻ ब्व **bva**

ष् + ट ≻ ष्ट **ṣṭa**

- This arrangement can be useful where the first letter has no vertical stroke on the right:

द् + ग ≻ द्ग **dga**

ट् + ट ≻ ट्ट **ṭṭa**

ङ् + क ≻ ङ्क **ṅka**

- Left to right and vertical arrangements may appear in the same compound:

स् + न् + य ≻ स्न्य **snya**

ष् + ठ् + य ≻ ष्ठ्य **ṣṭhya**

ङ् + क् + य ≻ ङ्क्य **ṅkya**

- Most symbols retain their familiar shape in compounds, but some are modified:

द् + द ≻ द्द **dda**

द् + ध ≻ द्ध **ddha**

क् + म ≻ क्म **kma**

- When symbols are modified, it is often only in combination with other particular symbols, for example:

त् + त ≻ त्त **tta**

ह् + न ≻ ह्न **hna**

द् + य ≻ द्य **dya**

ट् + य ≻ ट्य **ṭya**

ह् + म ≻ ह्म **hma**

- The symbol क (**ka**) may be compressed to क, or even further to क, for example:

  क् + क ≻ क्क **kka**

  क् + त ≻ क्त **kta**

- The symbol श is often written as श or श in combination, for example:

  श् + व ≻ श्व or श्व or श्व **śva**

  श् + च ≻ श्च or श्च or श्च **śca**

- The same group of symbols can be found in different forms:

  ञ् + च ≻ ञ्च or ञ्च **ñca**

  क् + त् + व ≻ क्त्व or क्त्व **ktva**

  प् + ल ≻ प्ल or प्ल **pla**

  च् + च ≻ च्च or च्च **cca**

  ल् + ल ≻ ल्ल or ल्ल **lla**

While there may be different conventions and styles for making compounds, there are no obvious absolute rules. Ideas that familiar forms are right and others wrong should be avoided: both proportions and angles of the symbols may be varied.

- The symbol **ra** changes form in compounds. It always appears in a vertical arrangement and is read in the sequence top to bottom. When **ra** comes at the beginning of a compound it takes the form of a hook above the line (the same as above the **dīrgha ī**): it is attached above the rightmost vertical of a compound. For example:

  र् + प ≻ र्प **rpa**

  र् + ध् + वा ≻ र्ध्वा **rdhvā**

- This form is also used when **ra** is the only consonant before the vowels **ṛ** and **ḷ**, i.e.:

  र् + ऋ ≻ र्ऋ **rṛ**

  र् + ऌ ≻ र्ऌ **rḷ**

- When **ra** is final in a compound, it is represented by a small diagonal stroke:

  प् + र ≻ प्र **pra**

  द् + र ≻ द्र **dra**

  ट् + र ≻ ट्र **ṭra**

  त् + र ≻ त्र **tra** (note the truncation of the त)

- This form is retained when **ra** appears in the middle of a cluster of consonants:

  ग् + र + य ≻ ग्र्य **grya**

  म् + र् + य ≻ म्र्य **mrya**

7.A.3 Special Conjunct Consonants kṣa and jña

Normally the symbols for a **saṃyoga** are constructed from their component symbols and are quite obvious to see, and their construction reflects their pronunciation. However, there are two which are quite different from their component parts:

क् + ष ≻ क्ष **kṣa**

ज् + ञ ≻ ज्ञ **jña**

Although these two **saṃyoga** may be separated into their component parts when, for example, the alphabetical order is required in looking up a word in the dictionary, the symbols being so different from their components, reflect their sounds which are somewhat different from their components.

A practical method of approaching the pronunciation of these two sounds is offered next.

7.A.4 Pronunciation of kṣa

The idea may be novel, but it is quite straightforward to pronounce **halanta ṣa** prolonged: try it. Now, sound **halanta ka** through the sound of **halanta ṣa**— i.e. the prolonged **halanta ṣa** begins with **halanta ka**; the important point is that the tip of the tongue is in the **mūrdhanya** position throughout. Before sounding the **halanta ka** the breath is fully cut off by the back of the tongue in the **kaṇṭhya** position as for the normal pronunciation of **ka**; the difference for **kṣa** is that the tip of the tongue is raised to the **mūrdhanya** position <u>before</u> sounding the **halanta**

ka. This means that **halanta kṣa** may by sounded repeatedly without moving the tip of the tongue from the **mūrdhanya** position. (This sound is reminiscent of ten-year-olds playing cops and robbers!)

Although the **kṣa** is originally formed by **halanta ka** joining with a following **ṣa** (i.e. **k** + **ṣa** ≻ **kṣa**), and may be thus separated when, for example, the alphabetical order is required in looking up a word in the dictionary, the pronunciation, as reflected in the changed symbol, is in practice $\binom{\mathbf{k}}{\mathbf{ṣ}}$ + **ṣ** + **a**.

7.A.5 Pronunciation of jña

The pronunciation of this is similar to the French 'J' as in 'Jean-Jacques', or as in the 'z' sound in the English words 'mirage', 'rouge', 'measure', or 'vision'; but in all cases it is sounded through the **tālavya** mouth position, and is strongly nasalized.

As a practical method of approaching this sound, begin by sounding the English 'hiss' and holding the sibilant — this sibilant is much like the Sanskrit **halanta sa**. Now sound the English 'his', again holding the sibilant: note that the difference between these sibilants is that the vocal cords vibrate for 'his' and not for 'hiss'.

Now with the tongue in the **tālavya** position, sound a prolonged **halanta śa**. And then repeat the sound but allowing the vocal cords to vibrate — with some imagination, this is beginning to sound like a prolonged **halanta ja**, which is of course, impossible to sound. Now repeat this voiced sound allowing it to be strongly nasalized. This is about as close as one can get to describing the sound of **halanta jña**.

There are two common errors in sounding **jña**. Firstly, the **halanta jña** tends to be followed by an additional nasal consonant before the vowel (i.e. **jñ** + **ñ** + **a**); the **halanta jña** is a single sound. Secondly, the nasalization is often carried over into the vowel: to correct this, practise sounding **ajña**, attending to both **a** sounds, which should be the same.

Although the **jña** is originally formed by **halanta ja** joining with a following **ña** (i.e. **j** + **ña** ≻ **jña**), and may be thus separated when, for example, the alphabetical order is required in looking up a word in the dictionary, the pronunciation, as reflected in the changed symbol, is in practice $\binom{\mathbf{j}}{\mathbf{ñ}}$ + **a**.

7.A.6 List of Conjunct Consonants

The following is a standard list of conjunct consonants, arranged in alphabetical order: simply read through the list and you will find that most of the symbols are easily recognizable.

क्क kka	क्ख kkha	क्च kca	क्ण kṇa	क्त kta	क्त्य ktya
क्त्र ktra	क्त्र्य ktrya	क्त्व ktva	क्न kna	क्न्य knya	क्म kma
क्य kya	क्र kra	क्र्य krya	क्ल kla	क्व kva	क्व्य kvya
क्ष kṣa	क्ष्म kṣma	क्ष्य kṣya	क्ष्व kṣva	ख्य khya	ख्र khra
ग्य gya	ग्र gra	ग्र्य grya	घ्न ghna	घ्न्य ghnya	घ्म ghma
घ्य ghya	घ्र ghra	ङ्क ṅka	ङ्क्त ṅkta	ङ्क्त्य ṅktya	ङ्क्य ṅkya
ङ्क्ष ṅkṣa	ङ्क्ष्व ṅkṣva	ङ्ख ṅkha	ङ्ख्य ṅkhya	ङ्ग ṅga	ङ्ग्य ṅgya
ङ्घ ṅgha	ङ्घ्य ṅghya	ङ्घ्र ṅghra	ङ्ङ ṅṅa	ङ्न ṅna	ङ्म ṅma
ङ्य ṅya	च्च cca	च्छ ccha	च्छ्र cchra	च्ञ cña	च्म cma
च्य cya	छ्य chya	छ्र chra	ज्ज jja	ज्झ jjha	ज्ञ jña
ज्ञ्य jñya	ज्म jma	ज्य jya	ज्र jra	ज्व jva	ञ्च ñca
ञ्च्म ñcma	ञ्च्य ñcya	ञ्छ ñcha	ञ्ज ñja	ञ्ज्य ñjya	ट्ट ṭṭa
ट्य ṭya	ठ्य ṭhya	ठ्र ṭhra	ड्ग ḍga	ड्ग्य ḍgya	ड्घ ḍgha
ड्घ्र ḍghra	ड्ढ ḍḍha	ड्म ḍma	ड्य ḍya	ढ्य ḍhya	ढ्र ḍhra
ण्ट ṇṭa	ण्ठ ṇṭha	ण्ड ṇḍa	ण्ड्य ṇḍya	ण्ड्र ṇḍra	ण्ड्र्य. ṇḍrya
ण्ढ ṇḍha	ण्ण ṇṇa	ण्म ṇma	ण्य ṇya	ण्व ṇva	त्क tka
त्क्र tkra	त्त tta	त्त्य ttya	त्त्र ttra	त्त्व ttva	त्थ ttha
त्न tna	त्न्य tnya	त्प tpa	त्प्र tpra	त्म tma	त्म्य tmya
त्य tya	त्र tra	त्र्य trya	त्व tva	त्स tsa	त्स्न tsna
त्स्न्य tsnya	थ्य thya	द्ग dga	द्ग्र dgra	द्घ dgha	द्घ्र dghra
द्द dda	द्द्य ddya	द्ध ddha	द्ध्य ddhya	द्न dna	द्ब dba
द्भ dbha	द्भ्य dbhya	द्म dma	द्य dya	द्र dra	द्र्य drya
द्व dva	द्व्य dvya	ध्न dhna	ध्न्य dhnya	ध्म dhma	ध्य dhya

ध्र dhra	ध्र्य dhrya	ध्व dhva	न्त nta	न्त्य ntya	न्त्र ntra
न्द nda	न्द्र ndra	न्ध ndha	न्ध्र ndhra	न्न nna	न्प npa
न्प्र npra	न्म nma	न्य nya	न्र nra	न्स nsa	प्त pta
प्त्य ptya	प्न pna	प्प ppa	प्म pma	प्य pya	प्र pra
प्ल pla	प्व pva	प्स psa	प्स्व psva	ब्घ bgha	ब्ज bja
ब्द bda	ब्ध bdha	ब्न bna	ब्ब bba	ब्भ bbha	ब्भ्य bbhya
ब्य bya	ब्र bra	ब्व bva	भ्न bhna	भ्य bhya	भ्र bhra
भ्व bhva	म्न mna	म्प mpa	म्प्र mpra	म्ब mba	म्भ mbha
म्म mma	म्य mya	म्र mra	म्ल mla	म्व mva	य्य yya
य्व yva	ल्क lka	ल्प lpa	ल्म lma	ल्य lya	ल्ल lla
ल्व lva	ल्ह lha	व्न vna	व्य vya	व्र vra	व्व vva
श्च śca	श्च्य ścya	श्न śna	श्य śya	श्र śra	श्र्य śrya
श्ल śla	श्व śva	श्व्य śvya	श्श śśa	ष्ट ṣṭa	ष्ट्य ṣṭya
ष्ट्र ṣṭra	ष्ट्र्य. ṣṭrya	ष्ट्व ṣṭva	ष्ठ ṣṭha	ष्ण ṣṇa	ष्ण्य ṣṇya
ष्प ṣpa	ष्प्र ṣpra	ष्म ṣma	ष्य ṣya	ष्व ṣva	स्क ska
स्ख skha	स्त sta	स्त्य stya	स्त्र stra	स्त्व stva	स्थ stha
स्न sna	स्न्य snya	स्प spa	स्फ spha	स्म sma	स्म्य smya
स्य sya	स्र sra	स्व sva	स्स ssa	ह्ण hṇa	ह्न hna
ह्म hma	ह्य hya	ह्र hra	ह्ल hla	ह्व hva	

The table does not cover all possible combinations of consonants, but, on the other hand, it does contain many that are quite rare and which you may never come across in print. So, having worked through the table, you may be confident that you will be able to decipher any **saṃyoga** that you may meet.

Just as a matter of interest, the greatest number of conjunct consonants in a real word is five: the usual example quoted for this is कार्त्स्न्य (**kārtsnya**).

Lesson 7.B

7.B.1 Verbal Prefixes

The English verb 'to tend' derives from the PIE root $\sqrt{\text{TEN}}$, to stretch: when a prefix is appended to it, its meaning alters. For example (with prefix meanings given):

attend	(**at-**, towards, to, at)
contend	(**con-**, with, together, wholly)
distend	(**dis-**, apart, away)
extend	(**ex-**, out of, very)
intend	(**in-**, towards, in)
portend	(**por-**, before, instead of)
pretend	(**pre-**, instead of, before)
subtend	(**sub-**, under)

Assuming that the meaning of these verbs is already understood (more or less), then a grasp of their etymological derivation from the root and prefixes should contribute to enlarging that understanding. Again, given the meanings of these verbs, it can be appreciated that that the prefixes are instrumental in modifying the original root to give its particular meaning, but the converse is not necessarily so: given the meanings of the root and prefixes only, it may prove difficult to arrive at the meanings of the particular verbs.

The situation is Sanskrit is similar: the meaning of a prefixed verb (as a compound) needs to be looked up in the dictionary, which will also give its component parts of prefix(es) and **dhātu**, which may then be separately looked up. Other words may be derived from that prefixed verb, and they carry the sense of this compound as though it were a separate **dhātu**; this is also the case in English, as for example, the derivation of attention, attentive, attendance, attendant, from the verb 'attend'.

A prefix, when appended to a verb, is called an **upasarga** in Sanskrit grammar. The grammarians list just twenty-two of these; in alphabetical order they are:

ati-	beyond, over, across, past, surpassing, to excess
adhi-	over, above, upon, on, onto
anu-	after, along, like, towards, following
apa-	away, off, from, forth
api-	over, on, close, proximate
abhi-	to, towards, into, against, near, opposite
ava-	down, off, away, from
ā-	towards, to, near, into, at, from, back, return, (reversing)
ud-	up, upwards, out, above
upa-	towards, near, to, next to, less, down, under
dur-	bad, difficult, hard
dus-	bad, difficult, hard
ni-	down, in, on, under, into
nir-	away, out, forth
nis-	away, out, forth
parā-	back, backwards, away, forth, to a distance
pari-	around, about
pra-	before, forward, forth, onward, fore
prati-	against, towards, to, at, near, back, again, return, (reversing)
vi-	apart, asunder, away, out, implying separation or dispersion
sam-	with, together, along with, conjoined with
su-	good, excellent, well

The above list is included here for reference only, and should not be learned; however, a familiarity with the Sanskrit forms will be useful.

An **upasarga** may simply emphasize the original sense of the **dhātu**, but usually modifies the sense; sometimes the changes is so great as to make the sense of the original **dhātu** quite unrecognizable, for example:

dhātu hṛ	to take away
pra-hṛ	to hit
ā-hṛ	to eat
sam-hṛ	to destroy
vi-hṛ	to roam
pari-hṛ	to abandon

7.B.2 Exercises

(a) Practise sounding the alphabetical order as summarized in 3.A.5.

(b) By now the alphabet should be familiar: practise writing all the characters of the alphabet with particular attention to their proportions (see the note at the end of 4.A.1).

(c) Write out a fair copy of the **devanāgarī** sentences given in (e) below.

(d) Look up the words 'attend' etc. given 7.B.1, in a good English dictionary, to see how their meanings link to the given etymology.

(e) Write the following sentences in Roman transliteration:

1. बालाम् वृक्षात् नरस्य अश्वम् वहावः ॥
2. नरः बाला च तिष्ठतः वदतः च॥
3. अश्वः वृक्षस्य फले बालाभ्यः लभते॥
4. बालायाः अश्वः फलानि नराय वहति॥
5. नराः वृक्षस्य फलम् बालायै लभन्ते॥
6. नरस्य बाला अश्वान् वृक्षान् नयते॥

(f) Now translate the sentences in (e) into English.

(g) Translate the following sentences into Sanskrit using Roman transliteration:

1. You (pl.) carry the fruit (pl.) from the tree by horse.
2. The girl's horses (two) take the fruit (pl.) to the man.
3. You (two) lead the horse to the fruit (pl.) of the tree.
4. The man takes the tree from the horse for the girl.
5. The girl and the horse go among the trees (pl.) for fruit (pl.).
6. The horses (pl.) carry the trees (pl.) for the men (pl.).

(h) Now write your answers to (g) in **devanāgarī**.

Lesson 8.A

8.A.1 Special Symbols

The following symbols are not strictly part of the alphabet, but constitute special symbols such as punctuation:

। This punctuation mark is used at the end of a half-verse or sentence.

॥ This marks the end of a verse or paragraph.

ऽ The elision of an अ at the beginning of a word due to the rules of **sandhi**, is indicated with this symbol called **avagraha**: it is not sounded. For example, तेऽपि for ते अपि is pronounced तेपि; in transliteration it is represented by an apostrophe or prime mark, i.e. **te'pi**.

ँ This symbol, called **candrabindu** (lit. 'moon-dot'), placed above a vowel indicates that the vowel itself is nasalized; for example, अँ is अ sounded through both nose and mouth together. Contrast this with अं, where the **anusvāra**, which is just the **bindu** ('dot') above the vowel, is a nasal sound following after the vowel. The **antaḥstha y l** and **v** may also be nasalized.

ꣳ This symbol indicates a compulsory **anusvāra** (i.e. before an **ūṣman** or **repha**) in the Vedas, and is traditionally pronounced as a soft **gna** (ग्न). You may also find it written as गं्.

ॐ The mystical symbol **Oṁ** pronounced ओ३म् and called the **praṇava śabda**.

॰ An abbreviation is indicated by this sign, the rest of the word being provided from the context.

ᳶ This symbol is rare; it is pronounced like a half **visarga**, and is called **jihvāmūlīya** when before **k** or **kh**, and **upadhmānīya** when before **p** or **ph**. (See section 3.A.2.)

8.A.2 Savarṇa

Those sounds which are pronounced in the same mouth position and with the same effort within the mouth itself (i.e. the measure of contact or openness — see section 3.A.4) are called **savarṇa** ('same group'). This means that the **ka-varga** sounds (**k**, **kh**, **g**, **gh**, and **ṅ** — see section 2.A.2) are **savarṇa**, likewise **ca-varga** through to **pa-varga** each form a **savarṇa** group of five sounds.

For grammatical purposes, ऋ and ऌ are also declared to be **savarṇa**, even though their mouth positions differ.

8.A.3 Nasal Substitution for Anusvāra

The **anusvāra** (see section 1.A.7) arises through the rules of **sandhi**: primarily it is the replacement for a final **m** before a consonant. There are two traditions for pronouncing the **anusvāra**: one tradition always pronounces it as an **anusvāra** (a ङ्-like sound in Northern India, and म्-like further South); the other tradition substitutes the nasal that is **savarṇa** with the following consonant, i.e. if the following consonant is a **sparśa** (one of the twenty-five from क to म) then the **anusvāra** is sounded as the nasal of the same mouth position as the following letter — thus संकल्प is pronounced सङ्कल्प, and संज्ञा as सञ्ज्ञा, and so on.

The second tradition is much like the pronunciation of 'n' in English: sound the words 'wink', 'winch', and 'wind' — prolonging the nasal if necessary — and note that the mouth position is determined by the following letter.

Before **ya la** or **va** the **anusvāra** may optionally be sounded as a nasalized version of that letter, for example संयोग may be pronounced as सय्ँयोग.

Monier-Williams, in his dictionary, follows the tradition of substituting the **savarṇa** nasal before a **sparśa** (the twenty-five from **ka** to **ma**), but not before an **antaḥstha**. It would be useful (for these lessons at least) to practise that method.

8.A.4 Devanāgarī Numerals

The numbers one to ten respectively are expressed in Sanskrit as **eka dva tri catur pañcan ṣaṣ saptan aṣṭan navan daśan**; zero is called **śūnya**, literally 'void' or 'empty'. The numerals use the familiar order of significance, so that 1234 is written as १२३४.

Here are the ten numerals in **devanāgarī** script, ordered 0 to 9:



Lesson 8.B

8.B.1 More Noun Declensions

The **prātipadika** form of nouns may end in letters other than those considered thus far: the table on the next page includes the three declension previously covered and adds **agni** (fire, **puṃ-liṅga** ending in **-i**), **guru** (teacher, **puṃ-liṅga** ending in **-u**), and **nadī** (**strī-liṅga** ending in **-ī**). These declensions need not be practised, but it would be useful to spend some time observing the differences between the declensions.

The **sandhi** rule changing **n** to **ṇ** following **r** or **ṣ** follows through all declensions in **tṛtīyā eka-vacana** and **ṣaṣṭhī bahu-vacana**.

8.B.2 Adjectives

An adjective (**viśeṣaṇa**) qualifies a noun: it is dependent the noun as an attribute. This dependence manifests in the grammar, requiring the **viśeṣaṇa** to agree with the noun in gender, case and number. Thus using **alpa** (small), we could have:

> **alpāḥ narāḥ alpam naram alpāt narāt vahanti**
> The small men (pl.) carry the small man from the small man.

In Monier-Williams' dictionary a **viśeṣaṇa** is listed in the form:

> **alpa**, mf(ā)n. small
> **sundara**, mf(ī)n. handsome, beautiful, attractive

where 'mfn.' stands for 'masculine-feminine-neuter', i.e. it may be declined in all three genders (as required by a **viśeṣaṇa**), and the '(ā)' and '(ī)' inserted after the 'f' of 'mfn.' indicates the **strī-liṅga** form in declension; thus **alpā** declines like **bālā**, and **sundarī** like **nadī**, in the feminine. For example:

> **alpā sundarī bālā tiṣṭhati**
> The small beautiful girl stands.

As may be seen from the above examples, the **viśeṣaṇa** precedes the noun which it qualifies.

Declension Paradigms

Masculine in **-a**

naraḥ	**narau**	**narāḥ**
he nara	**he narau**	**he narāḥ**
naram	**narau**	**narān**
nareṇa	**narābhyām**	**naraiḥ**
narāya	**narābhyām**	**narebhyaḥ**
narāt	**narābhyām**	**narebhyaḥ**
narasya	**narayoḥ**	**narāṇām**
nare	**narayoḥ**	**nareṣu**

Neuter in **-a**

phalam	**phale**	**phalāni**
he phala	**he phale**	**he phalāni**
phalam	**phale**	**phalāni**
phalena	**phalābhyām**	**phalaiḥ**
phalāya	**phalābhyām**	**phalebhyaḥ**
phalāt	**phalābhyām**	**phalebhyaḥ**
phalasya	**phalayoḥ**	**phalānām**
phale	**phalayoḥ**	**phaleṣu**

Masculine in **-i**

agniḥ	**agnī**	**agnayaḥ**
he agne	**he agnī**	**he agnayaḥ**
agnim	**agnī**	**agnīn**
agninā	**agnibhyām**	**agnibhiḥ**
agnaye	**agnibhyām**	**agnibhyaḥ**
agneḥ	**agnibhyām**	**agnibhyaḥ**
agneḥ	**agnyoḥ**	**agnīnām**
agnau	**agnyoḥ**	**agniṣu**

Feminine in **-ā**

bālā	**bāle**	**bālāḥ**
he bāle	**he bāle**	**he bālāḥ**
bālām	**bāle**	**bālāḥ**
bālayā	**bālābhyām**	**bālābhiḥ**
bālāyai	**bālābhyām**	**bālābhyaḥ**
bālāyāḥ	**bālābhyām**	**bālābhyaḥ**
bālāyāḥ	**bālayoḥ**	**bālānām**
bālāyām	**bālayoḥ**	**bālāsu**

Masculine in **-u**

guruḥ	**gurū**	**guravaḥ**
he guro	**he gurū**	**he guravaḥ**
gurum	**gurū**	**gurūn**
guruṇā	**gurubhyām**	**gurubhiḥ**
gurave	**gurubhyām**	**gurubhyaḥ**
guroḥ	**gurubhyām**	**gurubhyaḥ**
guroḥ	**gurvoḥ**	**gurūṇām**
gurau	**gurvoḥ**	**guruṣu**

Feminine in **-ī**

nadī	**nadyau**	**nadyaḥ**
he nadi	**he nadyau**	**he nadyaḥ**
nadīm	**nadyau**	**nadīḥ**
nadyā	**nadībhyām**	**nadībhiḥ**
nadyai	**nadībhyām**	**nadībhyaḥ**
nadyāḥ	**nadībhyām**	**nadībhyaḥ**
nadyāḥ	**nadyoḥ**	**nadīnām**
nadyām	**nadyoḥ**	**nadīṣu**

8.B.3 Adverbs

An adverb (**kriyā-viśeṣaṇa**) qualifies a verb: it is indeclinable (**avyaya**). It is usually found immediately before the verb; for example, using the adverb **śīghram** (quickly):

> **naraḥ śīghram gacchati**
> the man goes quickly.

8.B.4 Vocabulary Summary

The following is a complete list of all the vocabulary used in this course:

kriyā
- √गम् गच्छति he goes
- √नी नयते he leads
- √लभ् लभते he takes
- √वद् वदति he speaks
- √वह् वहति he carries
- √स्था तिष्ठति he stands

nāman
- अग्नि m. fire
- अश्व m. horse
- गुरु m. teacher
- नदी f. river
- नर m. man
- फल n. fruit
- बाला f. girl
- वृक्ष m. tree

viśeṣaṇa
- अल्प mf(ā)n. small
- सुन्दर mf(ī)n. beautiful, handsome

avyaya
- इति ind. thus (lesson 9.B.2)
- च ind. and
- शीघ्रम् ind. quickly

8.B.5 Exercises

(a) Practise sounding the alphabetical order as summarized in 3.A.5.

(b) Practise reading and writing the ten numerals in **devanāgarī**.

(c) Write the following sentences in Roman transliteration:

बाला अग्निम् सुन्दरात् नरात् गच्छति। १॥

नरः अल्पम् वृक्षम् बालाम् अग्नये शीघ्रम् लभते। २॥

सुन्दरी बाला अल्पम् अश्वम् नदीम् नयते। ३॥

नरौ सुन्दराणि फलानि अल्पात् वृक्षात् लभेते। ४॥

गुरवः अल्पम् सुन्दरम् अश्वम् नद्यौ नयन्ते। ५॥

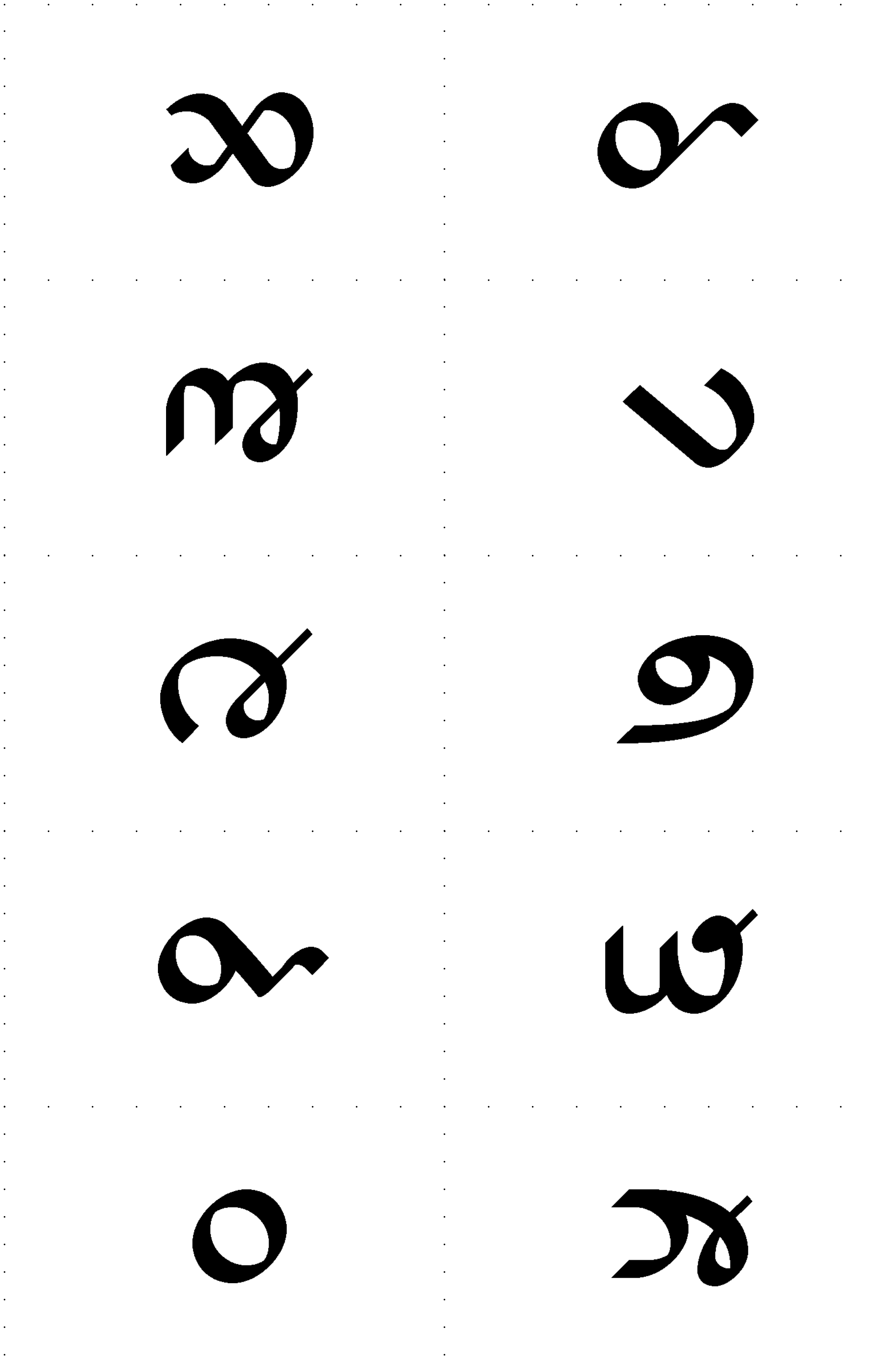
अल्पः वृक्षः सुन्दरे अग्नौ तिष्ठति। ६॥

(d) Now translate the sentences in (c) into English.

(e) Translate the following sentences into Sanskrit using Roman transliteration:

1. The man's teacher goes to the river by horse.
2. The girl carries the small fruit to the man's teacher.
3. The teacher of the girl stands in the small river.
4. The girl of the teacher stands on the handsome horse.
5. The beautiful girl leads the man to the small teacher quickly.
6. The teacher stands among the beautiful fruit of the small tree.

(f) Now write your answers to (e) in **devanāgarī**.



9 4

8 3

7 2

6 1

5 0

Lesson 9.A

The next three sections may be considered as informational only; they are provided for completeness.

9.A.1 Vowel Accents

Accent is the sounding of a vowel at a higher or lower pitch or tone (**svara**). There are three tones: raised (**udātta**), not raised (**anudātta**), and a combination of the two or moving tone (**svarita**). These are only marked in the **Veda**, for example:

स॒त्यं ज्ञा॒नम॑न॒न्तं ब्रह्म॑

The horizontal bar under the syllable indicates **anudātta**; the vertical line above the syllable indicates **svarita**; and **udātta** syllables are not marked.

In classical Sanskrit texts, the accent is not marked.

Where these are marked in the dictionary in Roman transliteration, the **udātta** and **svarita** will be indicated by the acute and grave accent marks respectively. Thus the above example in transliteration would be:

satyáṃ jñānámànantáṃ bráhmà

In practice, the accent system is not as simple as illustrated above: firstly, in continuous speech the accent is affected by the accents on adjacent syllables; secondly, the marking system may be simplified so that many **anudātta** are also not marked; finally, the notation system differs among the various Vedas. (For a fuller treatment of the subject see `ftp://ftp.nac.ac.za/wikner/accent.ps*`)

English has a stress accent system (e.g. listen to the 'to' syllable in 'photograph' and 'photographer'), but there is no stress system in Sanskrit (indeed there should be no stress at all in the study of Sanskrit!); Sanskrit is either sounded with the pitch accent described above, or in **ekaśruti**, a neutral accentless tone.

9.A.2 Variations in Devanāgarī Alphabet

Just as there are variations in the Roman alphabet (e.g. *a* and a), so there are variations in **devanāgarī**: some of the less obvious ones are illustrated below:

अ This is an alternate form of अ, and just as one has derivatives of the familiar form as आ ओ औ, so one has आ ओ औ .

ए This is a variation of the form ए.

ऋ This is another form of ऋ, similarly ॠ for ॠ.

झ An alternative form of झ.

झ Another variant of झ, but far less common.

ल Obviously the same as ल.

ण A radically different form of ण.

ज्ञ An alternative form of ज्ञ (**jña**).

क्ष This is a variation of the form for क्ष (**kṣa**).

ꣳ Another form of the Vedic **anusvāra** ꣳ (see 8.A.1).

ꣴ A rarer form of the Vedic **anusvāra**.

ळ Vedic form of ड.

ळ्ह Vedic form of ढ.

The following are variations in the numerals:

१ = १ = 1	४ = ४ = 4	५ = ५ = ५ = 5
६ = ६ = 6	८ = ८ = 8	९ = ९ = ९ = 9

9.A.3 Variations in Saṃyoga

As was mentioned in Lesson 7, there are no hard and fast rules governing the formation of a **saṃyoga**; however, there are a few that are sometimes not obvious:

दृ This is a quite common form of दृ (**dṛ**).

ह्न A variation of ह्न (**hna**).

ह्ल An alternative of ह्ल (**hla**).

ह्व Another form of ह्व (**hva**).

9.A.4 Revision

The next page has a summary of the information about the alphabet, and the following page is a reference sheet of the character shapes of the alphabet.

This would be a good time to lightly revise all the notes about the alphabet, starting from Lesson 1: now that you are more familiar with the alphabet, you may find that much of the information now is clearer.

शक्ति

कण्ठ्य		तालव्य		ओष्ठ्य		मूर्धन्य		दन्त्य		कण्ठतालव्य		कण्ठोष्ठ्य		अनुस्वार	विसर्ग
अ	आ	इ	ई	उ	ऊ	ऋ	ॠ	ऌ	ॡ	ए	ऐ	ओ	औ	अं	अः
a	ā	i	ī	u	ū	ṛ	ṝ	ḷ	ḹ	e	ai	o	au	aṃ	aḥ
त	ता	ति	ती	तु	तू	तृ	तॄ	तॢ	तॣ	ते	तै	तो	तौ	तं	तः
exceptions:				रु	रू	ॠ	ॠ	ॡ	ॡ						

Alphabetical Order

व्यञ्जन

	कण्ठ्य	तालव्य	मूर्धन्य	दन्त्य	ओष्ठ्य	
स्पृष्ट	क	च	ट	त	प	स्पर्श
	ख	छ	ठ	थ	फ	
	ग	ज	ड	द	ब	
	घ	झ	ढ	ध	भ	
	ङ	ञ	ण	न	म	अनुनासिक
ईषत्स्पृष्ट		य	र	ल	व	अन्तःस्थ
ईषद्विवृत		श	ष	स		ऊष्मन्
	ह					

आभ्यन्तर-प्रयत्न

बाह्य-प्रयत्न: अल्पप्राण, महाप्राण, घोष, अघोष

अ इ ऋ ऌ उ

क च ट त प

ख छ ठ थ फ

ग ज ड द ब

घ झ ढ ध भ

ङ ञ ण न म

य र ल व

ह श ष स

Lesson 9.B

9.B.1 Types of Words

Sanskrit grammarians traditionally describe four types of words: **kriyā** (verb), **nāman** (noun), **upasarga** (verbal prefix), and **nipāta** (particle). The **nāman** and **kriyā** have the fundamental notions of 'being' and 'becoming' respectively.

The **kriyā** type includes the basic **kriyā** (verbs derived from a **dhātu**) and the **nāma-dhātu** (verbs derived from nouns), which conjugate according **puruṣa vacana** and **lakāra**, as well as the verbal qualifier (**kriyā-viśeṣaṇa**) which is indeclinable (**avyaya**).

The **nāman** type includes the basic **nāman** (common noun etymologically derived from a **dhātu**), the **saṃjñā** (proper noun, personal name or technical term whose meaning cannot be etymologically determined), the **sarva-nāman** (pronoun), and the nominal qualifier or adjective (**viśeṣaṇa**): all these decline according to **liṅga**, **vacana** and **vibhakti**.

The **upasarga** (verbal prefix) has been discussed in 7.B.1, and the **nipāta** (particle) is a catch-all for the remaining types of word. The **nipāta** are **avyaya** (indeclinable), and although they are separate words they are not used by themselves: words of this class are **ca** (and) and **he** (vocative particle).

9.B.2 Use of iti

The **nipāta iti** means 'thus': it lays stress on what precedes it, typically referring to something that has been said; it is the Sanskrit equivalent of inverted commas. For example:

> **aśvena gacchāmi iti vadati**
> "I am going by horse," he says.

There is no system of indirect or reported speech in Sanskrit, so the above may equally be translated as: He says that he is going by horse.

Note that **iti** grammatically isolates the phrase or sentence before it, from what follows: in the above example, the **tṛtīya vibhakti** of **aśvena** is not related to the **kriyā vadati**, even if the word '**gacchāmi**' were omitted. This isolating function of **iti** may also be used to separate a definition from the word being defined, or a grammatical rule from an example of its application, and so on.

9.B.3 Exercises

(a) Practise sounding the alphabetical order (which should be familiar by now) following it through the diagram on page 73; once familiar with the relationship of the alphabetical order to the diagram, thereafter practice sounding the order while following the alphabet chart on page 74. Associating the sound/letter with its position on the chart provides a visual 'short-cut' to where a sound/letter is in relation to the alphabetical order as a whole: this will prove to be a very useful trick when using the dictionary.

(b) Write out the alphabet once per day, in the form given in the chart on page 74 (ideally ह should be on a line by itself).

(c) Write the following sentences in Roman transliteration:

नरः फलानि लभते इति बाले वदतः। १॥

हे गुरो बाले नयसे इति अल्पः नरः वदति। २॥

अश्वः वृक्षस्य फलानि बालायै वहति। ३॥

फलम् वृक्षायात् अश्वेन नराय वहतः। ४॥

वृक्षम् अल्पौ अग्नी अश्वैः शीघ्रम् वहामि। ५॥

नदी अल्पम् वृक्षम् सुन्दरीम् बालाम् वहति। ६॥

(d) Now translate the sentences in (c) into English.

(e) Translate the following sentences into Sanskrit using Roman transliteration:

1. "I am taking the fruit (pl.) to the horse," the girl says to the teacher.
2. The man says to the girl that he is carrying the tree to the river.
3. You (pl.) are quickly taking the girl's fruit (two) to the man.
4. We (two) take the fruit (pl.) from the girl's tree.
5. The man and girl go to the handsome teacher by river.
6. The beautiful girl leads the horse to the small trees (pl.) for fruit (pl.).

(f) Now write your answers to (e) in **devanāgarī**.

Lesson 10.A

10.A.1 Introduction to Sandhi

Sandhi ('placing together') is the principle of sounds coming together naturally and harmoniously, which is to say without awkwardness or tongue-twisting. This is the principle behind the nasal substitution for the **anusvāra** that was considered earlier, and for the various pronunciations of the English letter 'n' mentioned in that section (8.A.3).

Sandhi applies to other consonants besides nasals: for example, consider the English phrase 'cats and dogs', which is pronounced as 'cats and dogz'. Why should that be? Looking at it doesn't help; you need to sound it. Have you heard why it is so? Well, try swapping the sibilants around: 'catz and dogs'. Difficult, isn't it? So there is an English **sandhi** rule that a sibilant preceded by an unvoiced consonant is unvoiced, and preceded by a voiced consonant it is voiced (**ghoṣa**). It is quite natural, and for the ease of pronunciation.

Sandhi applies to vowels too: consider how "he is" becomes "he's". When sounded — and that's the key — you will hear that both vowels have the same sound: certainly one has a short measure, and the other a long measure, but the sound is the same. So, when a long ई meets a short इ, they are both replaced by a long ई. (The apostrophe functions somewhat like the **avagraha** (ऽ), inasmuch as it is not sounded.)

Sandhi applies whenever two sounds come together — and this is the point: it is <u>sounds</u> coming together. In the written form, the letters are symbols representing the sounds: in Sanskrit the notation changes when the sound changes, and thus it has an inherently phonetic script; the English script does not do this, and this is one of the reasons that foreigners mutter darkly about English spelling! The rules of **sandhi** only make sense in sound and not in writing: thus it is important, when reading the written word, to sound it aloud (or in the mind at least), and to hear that sound.

The rules of **sandhi** apply within a word as it is being developed from its elemental components to its fully inflected form: this is called <u>internal</u> **sandhi**, internal to an individual word. The rules also apply between words as they come together to form a sentence: this is called <u>external</u> **sandhi**, external to the individual words. The rules of internal and external **sandhi** are largely the same, but each has its own field of special cases and exceptions. We shall examine external **sandhi** broadly and

only lightly touch on internal **sandhi** as it affects the declension of formed words.

In these notes, the breve (˘) above the vowel indicates a short measure only, and the macron (¯) long measure only; combined (¯̆) they indicate a long OR short vowel. Also **V** stands for any vowel, unless explicitly restricted.

10.A.2 Guṇa and Vṛddhi

The grammatical terms **guṇa** ('secondary form') and **vṛddhi** ('increase') can be considered as degrees of strengthening of the three primary vowels. **Pāṇini** defines **guṇa** as the three vowels अ ए and ओ, and **vṛddhi** as आ ऐ and औ, and also gives the means for deriving the strengthened forms of the other two simple vowels ऋ and ऌ.

simple vowel	**a**	**ā**	**ī̆**[1]	**ū̆**	**ṝ̆**	**ḷ**[2]
guṇa form	**a**	**ā**	**e**	**o**	**ar**	**al**
vṛddhi form	**ā**	**ā**	**ai**	**au**	**ār**	**āl**[3]

1 The breve (˘) and macron (¯) diacritical marks, used together (¯̆) indicate a long OR short measure of the vowel.

2 In the grammatical formation of words, the dīrgha measure ॡ does not occur.

3 The vṛddhi form of ऌ, namely आल्, does not arise in the grammar.

A useful way of considering **guṇa**, is the strengthening of the five simple vowels by the addition of a single measure of अ (so as to leave अ itself unchanged), and **vṛddhi** as the strengthening of the **guṇa** by the addition of a further measure of अ. This process has been described in Section 1.A.5.

10.A.3 Vowel Sandhi

Vowel **sandhi**, as you would expect, arises when a word ending in a vowel is followed by a word beginning with a vowel, in the same sentence or line of poetry: a vowel final is not changed before a consonant or *in pausa*, for example, at the end of a sentence. There are only six principles that cover all cases: it is not necessary to learn these, but what is important is to understand them, and that means to work through each principle — in sound — and understand that they are simply statements of the obvious.

1. When one of the five simple vowels (**hrasva**, short or **dīrgha**, long) meet a vowel of the same kind (**hrasva** or **dīrgha**), they are both replaced by the **dīrgha** measure of that vowel.

   ā̆ + **ā̆** ⇒ **ā**

   ī̆ + **ī̆** ⇒ **ī**

   ū̆ + **ū̆** ⇒ **ū**

   ṝ̆ + **ṝ̆** ⇒ **ṝ**

   Note that ऌ is not shown here. It was mentioned earlier that the **dīrgha** measure of ॡ is not used in the grammar (Section 1.A.4) and that ऋ and ऌ are **savarṇa** (Section 8.A.2), so that when ऋ meets ऋ or ऌ, the result is ॠ.

2. When अ (**hrasva** or **dīrgha**) is followed by one of the five simple vowels other than अ (**hrasva** or **dīrgha**), **guṇa** replaces both.

   ā̆ + **ī̆** ⇒ **e**

   ā̆ + **ū̆** ⇒ **o**

   ā̆ + **ṝ̆** ⇒ **ar**

   ā̆ + **ḷ̆** ⇒ **al**

3. When अ (**hrasva** or **dīrgha**) is followed by a **guṇa** or **vṛddhi** sound, the **vṛddhi** sound replaces both.

   ā̆ + **e** ⇒ **ai**

   ā̆ + **o** ⇒ **au**

   ā̆ + **ai** ⇒ **ai**

   ā̆ + **au** ⇒ **au**

4. When a simple vowel (**hrasva** or **dīrgha**) other than अ is followed by a different vowel, the first vowel is replaced by the **antaḥstha** of the same mouth position:

   ī̆ + **V** ⇒ **yV**

   ū̆ + **V** ⇒ **vV**

   ṝ̆ + **V** ⇒ **rV**

   ḷ + **V** ⇒ **lV** where **V** stands for any different vowel.

5. When a compound vowel (**e ai o au**) is followed by another vowel, it splits into its component parts (**a** or **ā**, and **i** or **u**) and the second of those parts is replaced by the **antaḥstha** of the same mouth position. The **antaḥstha** may then optionally be elided: generally it is only retained when the preceding vowel was **au**.

$$\mathbf{e} \; + \mathbf{V} \Rightarrow \mathbf{a} + \mathbf{i} \; + \mathbf{V} \Rightarrow \mathbf{ayV} \Rightarrow \mathbf{a\ V}$$

$$\mathbf{ai} + \mathbf{V} \Rightarrow \mathbf{\bar{a}} + \mathbf{i} \; + \mathbf{V} \Rightarrow \mathbf{\bar{a}yV} \Rightarrow \mathbf{\bar{a}\ V}$$

$$\mathbf{o} \; + \mathbf{V} \Rightarrow \mathbf{a} + \mathbf{u} + \mathbf{V} \Rightarrow \mathbf{avV} \Rightarrow \mathbf{a\ V}$$

$$\mathbf{au} + \mathbf{V} \Rightarrow \mathbf{\bar{a}} + \mathbf{u} + \mathbf{V} \Rightarrow \mathbf{\bar{a}vV}$$

where **V** stands for any vowel.

6. As a quite non-obvious exception to the above rule, and overriding it, when ए or ओ are followed by **hrasva** अ, the अ is elided and replaced by an **avagraha**.

$$\mathbf{e} + \mathbf{a} \Rightarrow \mathbf{e'}$$

$$\mathbf{o} + \mathbf{a} \Rightarrow \mathbf{o'}$$

All the information on vowel **sandhi** may be conveniently displayed in tabular form — called a **sandhi** grid — which, though useful in its own way, is no substitute for understanding the principles in sound.

Final Vowel									Following
-ā̆[1]	**-ī̆**	**-ū̆**	**-ṝ̆**	**-ḷ**	**-e**	**-ai**	**-o**	**-au**	Vowel
-ā-	**-ya-**	**-va-**	**-ra-**	**-la-**	**-e'-**	**-ā a-**	**-o'-**	**-āva-**	**a-**
-ā-	**-yā-**	**-vā-**	**-rā-**	**-lā-**	**-a ā-**	**-ā ā-**	**-a ā-**	**-āvā-**	**ā-**
-e-	**-ī-**	**-vi-**	**-ri-**	**-li-**	**-a i-**	**-a i-**	**-a i-**	**-āvi-**	**i-**
-e-	**-ī-**	**-vī-**	**-rī-**	**-lī-**	**-a ī-**	**-ā ī-**	**-a ī-**	**-āvī-**	**ī-**
-o-	**-yu-**	**-ū-**	**-ru-**	**-lu-**	**-a u-**	**-ā i-**	**-a u-**	**-āvu-**	**u-**
-o-	**-yū-**	**-ū-**	**-rū-**	**-lū-**	**-a ū-**	**-ā ū-**	**-a ū-**	**-āvū-**	**ū-**
-ar-[2]	**-yṛ-**[2]	**-vṛ-**[2]	**-ṝ-**	**-ṝ-**	**-a ṛ-**	**-ā ṛ-**	**-a ṛ-**	**-āvṛ-**	**ṛ-**
-ar-	**-yṝ-**	**-vṝ-**	**-ṝ-**	**-ṝ-**	**-a ṝ-**	**-ā ṝ-**	**-a ṝ-**	**-āvṝ-**	**ṝ-**
-al-	**-yḷ-**	**-vḷ-**	**-ṝ-**	**-ṝ-**	**-a ḷ-**	**-ā ḷ-**	**-a ḷ-**	**-āvṝ-**	**ḷ-**
-ai-	**-ye-**	**-ve-**	**-re-**	**-le-**	**-a e-**	**-ā e-**	**-a e-**	**-āve-**	**e-**
-ai-	**-yai-**	**-vai-**	**-rai-**	**-lai-**	**-a ai-**	**-ā ai-**	**-ā ai-**	**-āvai-**	**ai-**
-au-	**-yo-**	**-vo-**	**-ro-**	**-lo-**	**-a o-**	**-ā o-**	**-a o-**	**-āvo-**	**o-**
-au-	**-yau-**	**-vau-**	**-rau-**	**-lau-**	**-a au-**	**-ā au-**	**-a au-**	**-āvau-**	**au-**

[1] The breve (˘) above the vowel indicates a short measure only, and the macron (¯) long measure only; combined (˘̄) they indicate a long OR short vowel.

[2] Optionally, the basic vowel may be replaced by its hrasva equivalent, and the ṛ retained, for example: mahā + ṛṣi ⇒ maharṣi or mahaṛṣi.

Note: ḷ does not occur as a word final, and neither ṝ nor ḷ as a word initial, but they are included in the table for completeness.

One thing that the table does illustrate, is that resolving a given **sandhi** into its components is not at all straightforward: for example, while it is clear that **-a** + **a-** produces **-ā-**, the grid cannot determine from **-ā-** whether either (or both) of the original **a**'s were long or not.

10.A.4 Exceptions to Vowel Sandhi

There are some exceptions, called **pragṛhya** ('to be taken separately'), where **sandhi** rules do not operate. For external **sandhi** these are:

a. Particles consisting of a single vowel, or ending in ओ: these are usually interjections or exclamations, rather like the English 'Ah' and 'Oh'.
b. The terminations of duals (whether nouns, pronouns, or verbs) ending in **dīrgha** ई, ऊ or ए.
c. Prolonged (**pluta**) vowels.

10.A.5 Samprasāraṇa

Samprasāraṇa is the process whereby an **antaḥsthaḥ** is replaced by the simple vowel of the same mouth position (and the following vowel is elided). This is the complement to rule 4 in 10.A.3. Examples of this are **ij-ya** derived from **dhātu yaj**, **sup-ta** from **dhātu svap**, **uc-atha** from **dhātu vac**, and **pṛcch-ati** from **dhātu prach**.

A similar process occurs in English when a final 'y' is replaced by 'i' before adding another suffix, as for example, easy and easily, beauty and beautiful, holy and holiness.

Lesson 10.B

10.B.1 Introduction to Compound Words

The **dhātu** (root) is the basic form of a word denoting verbal activity: in order to form a noun (**nāman**) or adjective (**viśeṣaṇa**) etc., this activity needs to 'freeze', as it were, to make it into an object that is manifest and knowable. This 'fixing' of the meaning is accomplished by the addition of a suffix (**pratyaya**); the process in English is similar; for example, from the verb 'attend' given in 7.B.1, are derived:

attendant	one who attends,
attendance	the action of attending,
attention	the quality of attending,
attentive	having the quality of attending,
attentiveness	the state of having the quality of attending.

As shown by the last word in this list, these suffixes may be concatenated; and further prefixes may be added, as for example, 'inattentiveness'. Words thus 'fixed' by a suffix (**pratyaya**) may be joined together to form a compound word, as in the following English examples:

bedroom	fireside	headache	screwdriver
blackbird	gingerbread	housekeeping	sightseeing
breakfast	greenback	newspaper	songwriter
daydream	haircut	paperback	sunrise
dressmaker	handwriting	rattlesnake	wheelbarrow

The compound word may simply be a conveniently brief way of expressing a longer phrase (e.g. gravestone: stone marking a grave), or express a specific idea related to its parts (e.g. fireman), or may have a meaning quite different from its parts (e.g. pigtail: a plait of hair hanging down from the back of the head [from its resemblance to the tail of a pig]).

When a compound is not yet fully accepted in English writing (e.g. where it may cause one to stumble when reading it), it is hyphenated, as:

bread-winner	full-grown	light-weight	roof-garden
break-down	ginger-beer	old-fashioned	single-minded
double-decker	heart-shaped	pony-tail	store-room
far-fetched	hot-house	red-hot	whole-hearted
fire-fly	lamp-post	right-handed	world-wide

In **devanāgarī**, a compound word (**samāsa**) is always written without a break, but in transliteration these are often shown hyphenated, for example:

> **प्रथमपुरुष prathama-** (first) **puruṣa** person = first person.

A **samāsa** is formed by simply placing the **prātipadika** (stem) forms together and applying the **sandhi** rules at the junction. One exception to this should be noted: if the **prātipadika** ends in **-an**, then the **n** is dropped, for example:

> **ātman** (self) + **jñāna** (knowledge) ⇒ **ātmajñāna**, self-knowledge.

In declining the compound word, the **vibhakti** ending is added to the end of the compound as a whole, i.e. only the last member appears to decline, while earlier members retain their **prātipadika** form. There are a few exceptions to this rule: words such as **ātmane-pada** and **parasmai-pada** where the case-affix of the first word is not dropped, are called **a-luk samāsa**.

Sanskrit makes extensive use of the **samāsa**, very extensive use indeed; so much so, that it is unusual to find a sentence without a **samāsa**. This makes expressions in Sanskrit at once concise and precise.

Although a **samāsa** may comprise many words, all the principles are covered in considering the joining of just two words (call them 'A' and 'B'); a more complex **samāsa** is simply a case where A and/or B is itself a **samāsa**. If the principal (more important) word of the compound is underlined, then the four classes of **samāsa** may be indicated as:

> <u>AB</u> **dvandva** (meaning 'A and B')
> A<u>B</u> **tatpuruṣa** (A is in some case relationship to B)
> <u>A</u>B **avyayībhāva** (forms indeclinable (**avyaya**) functioning as an adverb)
> AB **bahuvrīhi** (serves as an adjective qualifying an external principal)

Other types of **samāsa** are subdivisions, or special cases, of these four main classes.

10.B.2 Joining Words in Writing

Sanskrit is spoken without any break between words, and the written form reflects this: after the operation of **sandhi**, words are joined together in writing except after words ending in a vowel, **anusvāra** or **visarga**. For example:

> नरान् अल्पेन अश्वेन गच्छामि ⇒ नरानल्पेनाश्वेन गच्छामि

Ideally, the **virāma** (्) may only be used at the end of a sentence.

10.B.3 Exercises

(a) Practise sounding the alphabetical order while following the consonants on the alphabet chart on page 74.

(b) Write out the alphabet chart on page 74 once per day from memory.

(c) Join the following word pairs using vowel **sandhi**: this exercise is most usefully done in sound alone, i.e. by repeatedly pronouncing the word pairs aloud very swiftly, and then writing down what is heard: the results may afterwards be checked against the rules or the **sandhi** grid.
Do remember that the purpose of the exercises is a practical understanding: one learns from mistakes, not from right answers!

1. वि + अञ्जन
2. सत्य + आनन्द
3. साधु + ईश
4. कर्तृ + ऌकार
5. अत्र + एव
6. भू + आदि
7. आनन्द + एतद्
8. कपि + इन्द्र
9. महा + ऋषि
10. हरे + अथ
11. शान्ति + अमृतम्
12. नदी + ईश
13. महा + ईश्वर
14. माया + एव
15. हस्ते + अस्ति
16. देवी + आनन्द
17. विष्णो + आस्य
18. परम + आत्मन्
19. न + इति
20. पितृ + आनन्द
21. पौ + अकः
22. मधु + आचार्य
23. महा + इन्द्र
24. कर्तृ + आनन्द
25. का + इयम्
26. न + एव
27. शिव + ओदनम्
28. गुरु + एकत्वम्
29. परम + ईश्वर
30. प्रति + एकम्

Lesson 11.A

11.A.1 Visarga Sandhi

This is most conveniently presented directly in tabular form:

Final Vowel				
-as	**-ās**	**-Vs**[1]	**-Vr**[2]	Next Initial Sound
-o '-	**-ā**	**-Vr**	**-Vr**	**ă-**
-a	**-ā**	**-Vr**	**-Vr**	any vowel other than **ă**
-o	**-ā**	**-V**[3]	**-V**[3]	**r-**
-o	**-ā**	**-Vr**	**-Vr**	any other **ghoṣa vyañjana**
-aś	**-āś**	**-Vś**	**-Vś**	**c/ch-**
-aṣ	**-āṣ**	**-Vṣ**	**-Vṣ**	**ṭ/ṭh-**
-as	**-ās**	**-Vs**	**-Vs**	**t/th-**
-aḥ	**-āḥ**	**-Vḥ**	**-Vḥ**	any other **aghoṣa vyañjana**
-aḥ	**-āḥ**	**-Vḥ**	**-Vḥ**	**avasāna** (e.g. ॥)

[1] -Vs = any vowel except a or ā before the final s.
[2] -Vr = any vowel before the final r.
[3] A र् followed by another र् is elided, and a preceding अ इ or उ lengthened.

Note: The words सः or एषः followed by hrasva अ becomes सोऽ or एषोऽ; before any other letter the visarga is dropped.

The table is simple enough. Basically a final **s** or **r** becomes **r** before a voiced (**ghoṣa**) sound (which includes the vowels, of course); the exceptions to this are:

1. **-as** before a **ghoṣa** consonant becomes **-o**; the **-s** is dropped before a vowel, unless that vowel is **hrasva** अ in which case °अस्+अ° becomes °ओऽ°.
2. where the final is **-r** and the following word begins with **r-** (a disallowed combination), the first **r** is dropped, and the preceding vowel, if **a i** or **u**, is lengthened.

And the final **s** or **r** becomes a **visarga** before an unvoiced (**aghoṣa**) sound (whether a consonant or a pause in sound); the exception to this, is that before **c/ch ṭ/ṭh** or **t/th**, it is replaced with a sibilant (**ś ṣ** or **s**) of the same mouth position as that of the following consonant.

One very important point to note about this table, is the last row: an **avasāna** is a pause or stop in speech, as for example at the end of a sentence or line of poetry.

This also applies when a sentence is split up into its independent words (**padāni**) by removing the external **sandhi**, a process called **sandhi vigraha**. The immediate relevance is that the declension of nouns and conjugation of verbs is given in the form of independent words, which means that **sandhi** rules applicable to a following **avasāna** have already been applied. So, when the word is used in a sentence, this **sandhi** must be removed: where the word is given in the tables with a final **visarga**, this should be replaced with an **s** before applying the **visarga sandhi**.

11.A.2 Consonant Sandhi

As a rule, a word may begin with any vowel or consonant except **ḥ ṃ ṅ ñ ṇ ṝ ḷ**, and may end (before an **avasāna** or pause) with one of eight consonants **k ṭ t p ṅ n m** or **ḥ**, or with any vowel except **ṝ** and **ḷ**. The **sandhi** of words ending with a **visarga** (**ḥ**) were discussed in 11.A.1; this table covers the remaining consonants.

The first four of the final consonants are the **alpaprāṇa aghoṣa sparśa** (except **c**) and the remaining three are nasals. As with the **visarga sandhi**, this table is split according to the following sound being **ghoṣa** or **aghoṣa**.

The final **aghoṣā** (**k ṭ t** and **p**) are basically replaced with the **ghoṣa alpaprāṇa** consonant of the same mouth position when the following sound is **ghoṣa**, and remain unchanged when followed by an **aghoṣa** sound; but note that a final **-t** changes to the mouth position of a following **tālavya** or **mūrdhanya** sound (both **ghoṣa** and **aghoṣa**), and observe its special changes before **l- h-** and **ś-** (in the last case the substitute replaces the following **ś-** as well). Before an **h-** (which is **ghoṣa**) these four are replaced by their **ghoṣa** equivalents, and the **h-** is replaced by the **mahāprāṇa** equivalent of that **ghoṣa** substitute (e.g. **°क् ह°** ⇒ **°ग्घ°**).

The **kaṇṭhya** nasal remains unchanged, while the **dantya** nasal (like the **-t**) changes to the mouth position of a following **tālavya** or **mūrdhanya ghoṣa** sound, and to an **anusvāra** and sibilant of the following mouth position of a following **tālavya**, **mūrdhanya** or **dantya aghoṣa**; also note the special changes before **l-** and **ś-**. A final **-m** changes to **anusvāra** before any consonant (see 8.A.3 for pronunciation of the **anusvāra**).

There are no **sandhi** changes when a vowel meets a consonant, with two exceptions: when a word ends in a short vowel and the following word begins with **ch-**, then a **c** is inserted; secondly, when a word ends in **-ṅ** or **-n** preceded by a short vowel, and the following word begins with a vowel, then the nasal is doubled, i.e.:

-V̆ ch- ⇒ **-V̆cch-**   **-V̆ṅ V̄̆-** ⇒ **-V̆ṅṅV̄̆-**   **-V̆n V̄̆-** ⇒ **-V̆nnV̄̆-**

Final Consonant (before **avasāna**)

-k	**-ṭ**	**-t**	**-p**	**-ṅ**	**-n**	**-m**	Next Sound
-g	**-ḍ**	**-d**	**-b**	**-ṅ**[1]	**-n**[1]	**-m**	any vowel
-g	**-ḍ**	**-d**	**-b**	**-ṅ**	**-n**	**-ṃ**	**g/gh-**
-g	**-ḍ**	**-j**	**-b**	**-ṅ**	**-ñ**	**-ṃ**	**j/jh-**
-g	**-ḍ**	**-ḍ**	**-b**	**-ṅ**	**-ṇ**	**-ṃ**	**ḍ/ḍh-**
-g	**-ḍ**	**-d**	**-b**	**-ṅ**	**-n**	**-ṃ**	**d/dh-**
-g	**-ḍ**	**-d**	**-b**	**-ṅ**	**-n**	**-ṃ**	**b/bh-**
-ṅ	**-ṇ**	**-n**	**-m**	**-ṅ**	**-n**	**-ṃ**	**n/m-**
-g	**-ḍ**	**-d**	**-b**	**-ṅ**	**-n**	**-ṃ**	**y/r/v-**
-g	**-ḍ**	**-l**	**-b**	**-ṅ**	**-l̐**[2]	**-ṃ**	**l-**
-ggh-	**-ḍḍh-**	**-ddh-**	**-bbh-**	**-ṅ**	**-n**	**-ṃ**	**h-**
-k	**-ṭ**	**-t**	**-p**	**-ṅ**	**-n**	**-ṃ**	**k/kh-**
-k	**-ṭ**	**-c**	**-p**	**-ṅ**	**-ṃś**	**-ṃ**	**c/ch-**
-k	**-ṭ**	**-ṭ**	**-p**	**-ṅ**	**-ṃṣ**	**-ṃ**	**ṭ/ṭh-**
-k	**-ṭ**	**-t**	**-p**	**-ṅ**	**-ṃs**	**-ṃ**	**t/th-**
-k	**-ṭ**	**-t**	**-p**	**-ṅ**	**-n**	**-ṃ**	**p/ph-**
-k	**-ṭ**	**-cch-**	**-p**	**-ṅ**	**-ñ**[3]	**-ṃ**	**ś-**
-k	**-ṭ**	**-t**	**-p**	**-ṅ**	**-n**	**-ṃ**	**ṣ/s-**

[1] The nasal doubles to -ṅṅ or -nn if the preceding vowel is short.
[2] This is a nasalized l, i.e. °न् ल° becomes °ल्लँ°.
[3] -ñś- may also become -ñch-.

11.A.3 Internal Sandhi

The two most common rules of internal **sandhi**, and which affect the spelling of **vibhakti** endings in particular, are:

s	following **k r i ī u ū ṛ ṝ e ai o** or **au**
is replaced by	even if there is an intervening **ṃ** or **ḥ**
ṣ	unless it is the final letter or followed by **r**.

n	following **ṣ r ṛ** or **ṝ**
is replaced by	even if **ka-varga**, **pa-varga**, **y v h** or vowel intervene
ṇ	when followed by a vowel, **m v y** or **n** (which last becomes **ṇ**).

Lesson 11.B

The following detailed notes may be used for reference: they need not be studied.

11.B.1 Dvandva Samāsa

The **dvandva** (lit. 'couple') **samāsa** is a copulative compound in which the members, if not compounded, would be in the same case (**vibhakti**) and connected by the conjunction च (and). There are two types of **dvandva**:

Itaretara — the members are considered separately; the gender of the compound is the gender of the last member; the number is the sum of the members. For example:

> **rāmaḥ ca kṛṣṇaḥ ca** ⇒ **rāmakṛṣṇau** (note the dual) = Rāma and Kṛṣṇa.

Samāhāra — the members are taken collectively as a unit; it is always neuter singular. Pairs of opposites are often put in this form, for example:

> **sukham ca duḥkham ca** ⇒ **sukhaduḥkham** (note the singular)
> = pleasure and pain.

11.B.2 Tatpuruṣa Samāsa

The **tat-puruṣa** (lit. 'his man') **samāsa** is a determinative compound in which the first member depends on (i.e. has a case relationship to), or modifies, the second. There are several types:

Tatpuruṣa — also called **vyadhikaraṇa-tatpuruṣa**, is characterised as having different case endings if the compound is dissolved, i.e. the members are different objects. The compound may be further classified according to the case relationship (**dvitīyā** through **saptamī**) of the first member to the second. For example:

> **vṛkṣamūlam** ⇐ **vṛkṣasya mūlam** (**ṣaṣṭhi-tatpuruṣa**)
> = root of a tree, tree-root.

Karmadhāraya — this is a descriptive determinative compound, also called **samānādhikaraṇa-tatpuruṣa**, and is characterised as having the same case ending if the compound is dissolved, i.e. the members refer to the same object; for example:

> **pūrṇacandraḥ** ⇐ **pūrṇaḥ** (full) **candraḥ** (moon) = full-moon.

Dvigu — this **samāsa** has the same sense as the **karmadhāraya**, but has a word denoting direction or a numeral as its first member; for example:

एकवचन **eka-vacana**, singular (lit. one-speaking, from $\sqrt{}$**vac**, to speak)
[also **dvi-** (two), **bahu-** (many), giving 'dual' and 'plural']

Upapada — this compound has a **dhātu** derivative as its second member; for example:

kumbha-kāra ⇐ **kumbham** (pot) + $\sqrt{}$**kṛ** (to do, act, make) = potter
(similarly **a-kāra** etc.).

Nañ-tatpuruṣa — a compound with a negative particle (**na-**, **an-**, or **a-**) as its first member, giving a negative or privative sense; for example:

a-jñānam ⇐ **a-** (negation or absence) + **jñānam** (knowledge) = ignorance.

11.B.3 Avyayībhāva Samāsa

The **avyayībhāva** (lit. 'an unchanging nature') **samāsa** is indeclinable (**avyaya**) and functions as an adverb. The first member is an indeclinable (preposition or adverbial prefix), and the last a noun (**nāman**), and the whole takes the form of the neuter singular; for example:

sakrodham ⇐ **sa-** (the sense is accompaniment) + **krodha** (anger)
= with anger, angrily.
yathāśraddham ⇐ **yathā-** (the sense is proportion) + **śraddhā** (faith)
= according to (one's) faith.

11.B.4 Bahuvrīhi Samāsa

The **bahuvrīhi** (lit. '(having) much rice') **samāsa** is a descriptive compound forming an adjective (**viśeṣaṇa**) agreeing with a noun (expressed or understood); for example:

padmākṣa ⇐ **padma** (lotus) + **akṣa** (eye)
= whose eyes are (like) lotuses, lotus-eyed.

The difference between the **tatpuruṣa** and the **bahuvrīhi** is that the former remains a noun, while the latter becomes an adjective or epithet. In the Vedic Sanskrit the determinative and descriptive compounds were distinguished by accents (see 9.A.1):

rāja-putrá ⇐ **rājan** (king) + **putra** (son)
= the son of the king, the king's son (**tatpuruṣa**).
rājá-putra = whose son is a king (**bahuvrīhi**) .

11.B.5 Exercises

(a) Practise sounding the alphabetical order while following the consonants on the alphabet chart on page 74.

(b) Write out the alphabet chart on page 74 once per day <u>from memory</u>.

(c) Write the following sentences in **devanāgarī**, applying **sandhi** rules as necessary — and it will be necessary quite often! — and then translate them into English.

For example:

naraḥ aśvaḥ ca alpān vṛkṣān labhete

नरोऽश्वश्चाल्पान्वृक्षाँल्लभेते

The man and horse take the small trees.

1. **narau alpam vṛkṣam agnim aśvāt vahataḥ**
2. **bālā aśvam naram ca vṛkṣāt labhate**
3. **phalāni aśvam vahati iti guruḥ bālāḥ vadati**
4. **gurū alpam naram vṛkṣāyāt śīghram gacchataḥ**
5. **naraḥ vṛkṣam agnim bālāyai aśvena vahati**
6. **bālā aśvam alpām nadīm vṛkṣāt nayate**
7. **naraḥ vṛkṣān phalebhyaḥ aśvena gacchati**
8. **guruḥ agnim narāt gacchati iti alpā bālā vadati**
9. **bālā alpaḥ aśvaḥ ca agnim narāt gacchataḥ**
10. **alpebhyaḥ phalebhyaḥ sundareṣu vṛkṣeṣu gacchāvaḥ**

Lesson 12

From here forward the lessons will no longer be divided into parts 'A' and 'B', there will, however, be exercises related to the dictionary or **Dhātu-Pāṭha** at the end of each lesson.

12.1 Monier-Williams Dictionary

In the dictionary, words are listed in their **prātipadika** (stem) form, i.e. without the **vibhakti** endings that they gather in actual use; therefore in seeking the meaning of words found in Sanskrit writings, the first part of the word will be found in the dictionary, and the last syllable or two forming the **vibhakti** ending needs to be omitted. There will be an element of guesswork in this because only the six most common noun declensions have been given: forty declensions are necessary to cover all possibilities, and as many again for exceptions.

The dictionary often marks the accents of vowels in transliteration: the **udātta** is marked with the acute accent (´) and the **svarita** with the grave accent (`) — this is illustrated in section 9.A.1. There is an interesting section on the subject of accents on page xviii of the dictionary introduction, beginning with the fourth paragraph "Then a third improvement ...". The rest of the lengthy Preface and Introduction need not be read; however, do note that the dictionary was completed at the end of the Nineteenth Century, and thus there is some Victorian coyness in translating sexual terms, which are sometimes given in Latin rather than English.

This dictionary is either very simple to use, or very difficult: the difference lies in understanding the founding principles of the dictionary, and appreciating the devices that Monier-Williams has employed in order to make it simple to use.

In this lesson the broad structure of the dictionary is explained, and subsequent lessons will cover the details.

12.2 Alphabet and Transliteration

Some of the **devanāgarī** characters used in the dictionary differ from the standard followed in these lessons, and some transliterations differ from the generally accepted standard. The alphabet used in the dictionary, in both **devanāgarī** and transliterated Roman characters, is presented below in the standard format, from which one may deduce the standard alphabetical order (which of course, the dictionary does use).

अ	आ	इ	ई	उ	ऊ	ऋ	ॠ	ऌ	ॡ	ए	ऐ	ओ	औ	अं	अः
a	**ā**	**i**	**ī**	**u**	**ū**	**ṛi**	**ṛī**	**lṛi**	**lṛī**	**e**	**ai**	**o**	**au**	**aṃ/an̲**	**aḥ**

क **ka**	च **ca**	ट **ṭa**	त **ta**	प **pa**
ख **kha**	छ **cha**	ठ **ṭha**	थ **tha**	फ **pha**
ग **ga**	ज **ja**	ड **ḍa**	द **da**	ब **ba**
घ **gha**	झ **jha**	ढ **ḍha**	ध **dha**	भ **bha**
ङ **ṅa**	ञ **ña**	ण **ṇa**	न **na**	म **ma**
	य **ya**	र **ra**	ल **la**	व **va**
	श **śa**	ष **sha**	स **sa**	
ह **ha**				

Observe the **devanāgarī** characters used for अ and its derivatives in the sixteen **śakti**, and the consonants झ and ण; observe also the transliteration for ṛ ṝ ḷ ḹ, the **anusvāra**, ś and ṣ. These are also shown on page xxxvi (facing page 1) of the dictionary.

Monier-Williams distinguishes between a 'true' **anusvāra** (ṅ̲) which is inherent in the word from its **dhātu** and is found in such words as अंस (**an̲sa**) and हिंस (**hin̲sa**), and the 'substitute' **anusvāra** (ṃ) which arises through the operation of the rules of grammar, as for example सम्+सार ⇒ संसार (**saṃsāra**). This distinction is peculiar to Monier-Williams (the standard is to use ṃ throughout), and may be ignored: simply treat ṃ and n̲ as synonymous with the **anusvāra**.

12.3 Fundamental Structure

The dictionary is arranged on etymological principles, and it is this that makes it such a powerful tool. The two main advantages of this arrangement are, firstly, that cognate words derived from the same **dhātu** are gathered together, and this facilitates a broad understanding of the word, together with its applications and uses; secondly, it becomes a trivial matter to trace the word back to its **dhātu**, thus allowing a penetrating insight into the very essence of the word. This combination, giving both breadth and depth to the understanding of a word, is immensely valuable in the penetrating study of the scriptures.

Besides the etymological arrangement, the dictionary is also ordered alphabetically, as one would expect of a dictionary. The seeming conflict between these two is resolved quite simply: the main etymological structure is ordered alphabetically in **devanāgarī** script, and the sub-structure of derived words is listed under the **devanāgarī** entry in transliterated Roman script; the derived words are themselves listed alphabetically, but their order is independent of the outer structure using **devanāgarī** script. For example, the entries could be listed as follows:

बिराल
बिल्
Bila
Bilasa
Bilma
Bilmin
Billa
Bilva
Bilvaka
Bilvakīyā
Bilvala
बिलाल
बिलिन्थ
बिलिश
बिल्हण

Comments on the list:

The entries in **devanāgarī** script are listed in alphabetical order and ignore any intervening words in transliterated Roman script.

Similarly, the words in Roman script are themselves listed alphabetically (still in Sanskrit order), and are all derived from the previous word in **devanāgarī** script (बिल् in this case).

The list also demonstrates the two levels of alphabetical order: without these levels, the words बिलाल बिलिन्थ बिलिश in **devanāgarī** script should be between **Bilasa** and **Bilma**.

Do not proceed any further with this lesson until this principle of the independence of the two levels of alphabetical order is clear.

The reason for this instruction is that the dictionary uses four levels of alphabetical order, and not just two.

Now open your dictionary at page 732.

A word of caution: the dictionary contains a wealth of information — do be alert to attention being captured by some interesting item. At this stage the purpose is not to find word meanings, but to understand how to use this tool called a dictionary.

Look down the first column, and observe that each entry begins with an indented word in **devanāgarī** or bold Roman script, and that each entry comprises just one paragraph.

The entries in this column should be the same as the list given above: confirm this.

Now look at the next page: at the bottom of the first column is the entry बुध् in large **devanāgarī** type. Such an entry indicates a major **dhātu**.

The words derived from this **dhātu** include **Buddha** (middle of second column), and **Buddhaka** and **Buddhi** (middle of third column). Continuing through these

derived words on the next page, observe the change of the first vowel from **Bu-** to **Bo-** (e.g. **Bodha**), and on the following page to **Bau-** (e.g. **Bauddha**), before the next word in **devanāgarī** script (**बुध्न**). There are two points to appreciate here: firstly, remembering the two levels of alphabetical order, note that there can be several pages between **devanāgarī** entry words; and secondly, note the strengthening of the **dhātu** vowel of the entry words from **Bu-** through **Bo-** to **Bau-** — at this stage just note that they are the **guṇa** and **vṛddhi** forms — the significance of this will be explained later.

Now return to page 733, to the entry **Buddha** in the middle of column two. Three inches (75 mm) below this is **-kapālinī** in bold type: find this. This means that **-kapālinī** is appended to the entry word **Buddha** so as to form the **samāsa Buddhakapālinī**. Similarly, following **-kapālinī**, the next word in bold type is **-kalpa**, forming the **samāsa Buddhakalpa**.

The rest of the column has several more such words in bold type and each beginning with a hyphen (and the hyphen is not irrelevant, but more of that later): observe that these words or listed in alphabetical order. This is the third level of alphabetical order: **samāsa** beginning with the entry word (which may be in Roman type or **devanāgarī**) are listed within the body of the paragraph for that entry in alphabetical order.

This third level may be viewed as an extension of the second level, where the leading hyphen is mentally replaced by the entry word. Continuing at this level, note that in the third column (about three inches (80 mm) down) is **Buddhâgama**: the caret (ˆ) above the vowel indicates that it is long (**dīrgha**) — it conveys more information in fact, as will be explained later.

Buddhāgama and subsequent **samāsa** are spelled out in full because, due to the rules of vowel **sandhi**, the final **a** of **buddha** is changed: thus, in strict alphabetical order, **Buddhāgama** (with **dīrgha ā**) follows after the previous **samāsa -sena**, i.e. **Buddhasena** (with **hrasva a**). Work through these **samāsa** until satisfied that they are in fact in alphabetical order.

The next entry word is **Buddhaka**, which returns to the second level of alphabetical order: the point to note here, is that a **samāsa** like **Buddhāgama** is before it, and thus out of sequence as far as the second level in concerned. Thus these **samāsa** sub-entries are truly a third level of alphabetical order.

Return to the second column, and find the fourth **samāsa** entry **-kshetra** (about $2\frac{1}{2}$ inches (60 mm) from the bottom). The next line contains the word (in light italic type) *-pariśodhaka*, and similarly in the line below that, is *-vara-locana*. These form

further **samāsa** when appended to **-kṣetra**, i.e. **Buddhikṣetrapariśodhaka** and **Buddhikṣetravaralocana**. Note that these two sub-sub-entries listed under the sub-entry **-kṣetra**, are also in alphabetical order: this is the fourth (and last!) level of alphabetical ordering.

12.4 Page Heading Words

The words in the top margin of each page, given in both **devanāgarī** and Roman transliterated forms, indicate respectively the first and last entry words to be found on that page. Do make use of these rather than the body of the text as you scan through the pages looking up a word: but don't rely on them totally, for they can sometimes be misleading in that they do not indicate at which of the four levels of alphabetical order they occur.

Examine the words at the top of page 732 for example, and note that the first (**birāla**) is in **devanāgarī** script in the text, and the last (**bījin**) is in transliterated Roman: these words are at different levels in the hierarchy of alphabetical orders. Again, on the next page the heading words are at the second and third levels; and turning over the page, the words at the top of page 735 are both at the second level but are in reverse alphabetical order, being derive from different words in the **devanāgarī** script: had one been looking for बुम्भी (the first entry in the second column), the heading words would have been quite misleading. When you suspect that you have been misled by the page heading words, turn a few pages backwards (towards अ) and follow the **devanāgarī** entries in the body of the dictionary.

This situation does not happen often and so one forgets about it, but be aware that it CAN happen.

At this stage you could start to make use of the dictionary if there are words that you particularly want to look up, but for the moment leave aside words beginning with स (**sa**).

12.5 Dictionary Practice

Look up the words in the following list in the dictionary. The words in the list will all be found at the start of an entry (like **buddhi**) and not buried in the text; the words may be in **devanāgarī** or transliterated in the dictionary.

The exercise is to find the word in the dictionary and not to examine the meaning of the word, so simply find the word and note the page and column in the form: **buddhi 733b** (i.e. page 733, second (=b) column).

When you are more familiar with the dictionary, it should take no longer to find a word in the Sanskrit dictionary than it does in the English dictionary, say fifteen seconds.

Common errors of first-time users are:

(1) Confusing the English and Sanskrit alphabetical orders,

(2) Forgetting that '**a**' and '**ā**' for example, are two separate letters,

(3) Not seeing what is actually there, both in the list of words and in the dictionary: watch those diacritics!

(4) Failing to use the page heading words,

(5) Misunderstanding the structure of the **devanāgarī** and transliterated entries,

(6) Wasting time by reading interesting but irrelevant entries.

You have been warned: but go ahead and fall flat on your face anyway!
But then do observe what tripped you up.

1. **ātman**	8. **brahman**	15. **puruṣa**
2. **hetu**	9. **guru**	16. **manas**
3. **yoga**	10. **rajas**	17. **śarīra**
4. **prakṛti**	11. **citta**	18. **bhakti**
5. **jñāna**	12. **ṛṣi**	19. **ananta**
6. **ānanda**	13. **viṣṇu**	20. **kṛṣṇa**
7. **vyākaraṇa**	14. **hṛdaya**	

Lesson 13

13.1 Words Beginning with Sa-

The prefix **sam-** ('altogether', expressing conjunction, union, completeness) is very common, and thus there are many words beginning with it; since the final **-m** is often replaced with the **anusvāra**, difficulties may arise if the rules for pronouncing the **anusvāra** are not thoroughly practised.

In looking up words containing the **anusvāra** it is essential to sound the word, replacing the **anusvāra** with its **savarṇa** nasal where applicable, and then look up the word in the standard alphabetical order with that substituted nasal. For example, in the word संप्रदान the **anusvāra** is sounded as the **savarṇa** म् and is then found in the dictionary where one would expect to find सम्प्रदान; similarly for संकल्प, look up सङ्कल्प; for संज्ञा, सञ्ज्ञा; and for संधि, सन्धि; etc.

There are two points to bear in mind here: firstly, the tradition followed by Monier-Williams makes this nasal substitution only before a **sparśa** (the twenty-five from **ka** to **ma**); and secondly, one needs to make the same nasal substitution for the **anusvāra** for the words in the dictionary, i.e. sound them!

Do remember that in the dictionary the **anusvāra** before an **antaḥstha** is not substituted with a nasal: for example, the **anusvāra** in संवार is not substituted and therefore, in the dictionary order where the **anusvāra** appears before the consonants, संवार will be before सगर which in turn will be before संकल्प, the last being in the dictionary order of सङ्कल्प.

As an illustration of the importance of sounding the words, examine the third column of page 1125 of the dictionary: the last three words given in **devanāgarī** script are संकील, सङ्कु, and संकुच् — and that is the alphabetical order in sound!

This principle applies wherever the **anusvāra** occurs, and not only to words beginning with **sam-**. For example, in column two of page 124 is the entry अहम् in **devanāgarī**, and derived from it (and hence transliterated) is the next entry word **ahaṃ** (note the **anusvāra**): the **samāsa** formed with **ahaṃ** — (**-yāti, -yu, -vādin** etc.) are listed in alphabetical order — but note that the **sparśa** (**-karaṇa, -kartavya,** etc.) are listed after the **antaḥstha** and **ūṣman**. Again, the **anusvāra** is sounded with its replacement **savarṇa** nasal to give अहङ्करण (and, of course, ङ follows the **anusvāra** in the alphabetical order).

13.2 Structure of Devanāgarī Level

The outermost layer of the dictionary, namely the entries in **devanāgarī** script, should ideally only contain **dhātu**, but in practice it includes those words whose form has changed radically (e.g. by **samprasāraṇa**), or have a prefix added, or whose **dhātu** is not known.

Turn to page 733 of the dictionary and examine the **devanāgarī** entries in the first column. The last word in this column is in large **devanāgarī** type, indicating a major **dhātu**: the entry for this word begins with its transliterated form, followed by "cl. I" which stands for 'class-1'. There are ten classes of **dhātu** (i.e. ten ways of conjugating verbs), but this, together with the other information given in the **dhātu** entry, will be explained in the next lesson. At this stage, simply be aware that a **devanāgarī** entry, followed by its transliterated form and a class number, is a **dhātu**.

Returning to the top of the first column, the first entry is बीभ्, which is a **dhātu**, and is followed by बीभत्स which is not a **dhātu**, but the entry shows that it is derived from the **dhātu bādh**. For the next three words, no etymology is given, which means that the **dhātu** is not known (to Monier-Williams anyway) and may be foreign words absorbed into Sanskrit. The word बुक् is onomatopoeic (i.e. it sounds like the thing signified). This is followed by बुक whose etymology is not known, the **dhātu** बुक्क्, and बुक्कस whose root is not known. The next **dhātu** बुङ्ग् is also given the alternative reading **vuṅg**; the similarity in both sound and form of ब and व allows this to happen. The next two entries are **dhātu**; note that बुट् is given as both class-1 and -10, and बुड is class-6. These are followed by the onomatopoeic बुडबुड, the personal name बुदिल, and the **dhātu** बुद्. The next word, बुद्ध, gives references to columns two and three: common words like this are often listed in the **devanāgarī** with a cross-reference given to their etymological entry position. This is followed by the onomatopoeic बुद्बुद् and finally the **dhātu** बुध्.

That was a pretty mixed bag of words, but does illustrate the many types of entries listed in **devanāgarī**, except for those beginning with a prefix which form the bulk of the words listed in **devanāgarī**. Page 672 of the dictionary is representative of this type of entry: the second column begins with प्रतिसुच् and in transliteration is conveniently split into the prefix and **dhātu** as **prati-$\sqrt{}$suc**; the next entry प्रतिसंचर् has two prefixes **prati-sam-$\sqrt{}$car**, and half-way down the column is प्रतिसमादिश् having three prefixes **prati-sam-ā-$\sqrt{}$diś**. The transliteration shows the etymology of the word, and allows each element to be separately examined in the dictionary.

13.3 Structure within non-Dhātu Entries

The entries for **nāman** (nouns), **viśeṣaṇa** (adjectives), and **avyaya** (indeclinables, typically **kriyā-viśeṣaṇa** adverbs), are listed in their **prātipadika** form, followed by a description indicating their meaning.

The first division of **nāman** is into **liṅga** (gender), and this is shown in the dictionary by 'm.', 'f.' or 'n.' (masculine, feminine, neuter). The **viśeṣaṇa**, in bringing a quality to a **nāman**, must have the same **liṅga** as that **nāman**, and must therefore be able to take any form of the three **liṅga**, and are thus indicated in the dictionary as 'mfn.'

Examine the entry for **Buddha** in the second column of page 733: it begins with 'mfn.', indicating a **viśeṣaṇa**; however, six lines down is 'm. a wise or learned man', so **Buddha** can also be a masculine **nāman**; and further down (just before the bold type **-kapālinī**) is 'n. knowledge', thus the word **Buddha** can also be a neuter noun.

Thus the same **prātipadika** form may be a **viśeṣaṇa** or a **nāman**, so if the heading word indicates 'mfn.' one may yet find 'm.' etc. buried in the text for that word. The converse does not apply: had the entry been '**Buddha**, m. a wise man', there will be no 'mfn.' buried in the text — this reflects the overall structure of the dictionary in tapering down from the general to the particular, from a quality (**viśeṣaṇa**) to the specific (**nāman**).

A fuller illustration of this principle is shown under the entry दीर्घ near the bottom of the third column of page 481:

1st line:	mf(ā)n. long, lofty, tall ...	**viśeṣaṇa** form
5th line:	(*am*) ind. long, for a long time ...	**avyaya** form
7th line:	m. a long vowel ...	**puṃ-liṅga nāman**
12th line:	(*ā*) f. an oblong tank ...	**strī-liṅga nāman**
14th line:	n. a species of grass ...	**napuṃsaka-liṅga nāman**.

This is the general order followed in the dictionary within the text for an entry word.

Return to page 733, and lightly read through the text for the word **Buddha**: the information provided about Gautama Buddha (the founder of Buddhism) is typical of the encyclopædic scope of the dictionary.

Now lightly read through the text for the word **Buddhi** in the third column. Here, as a bonus, you are given an insight into the mythology of India, where the gods and their consorts are the personification of universal forces: from **Dakṣa** (the Creative Force) arises **Buddhi** (Intelligence), which, guided by **Dharma** (Law), produces **Bodha** (Knowledge).

13.4 References and Abbreviations

On page xxxiii of the Introduction is the List of Works and Authors that Monier-Williams has consulted in compiling the dictionary: look for a few works that you know to see how it is abbreviated in the body of the dictionary, for example, **Bhag.** for **Bhagavad-gītā** and **MBh.** for **MahāBhārata**.

The next page of the dictionary has a list of symbols that are used: read through and understand these. The last four symbols are not very clear, but will be elucidated in the next section.

The following page of the dictionary lists the abbreviations that are used.

Make it a discipline to look up the references (when appropriate) and abbreviations (always) when you are not sure what it stands for — this way you will very soon become familiar with them.

13.5 Special Symbols ° and ˆ ˆ ˆ ˆ

The little circle (°) is a standard abbreviation symbol in the **devanāgarī** script to denote either the first or last part of a word that has to be supplied from the context. Monier-Williams also uses this symbol to abbreviate English words in order to save space. As an illustration of its use, if the word 'conscious' is under discussion, rather than repeat the word in full, the abbreviation con° or even c° may be used; similarly °ly would mean consciously, and °ness, consciousness.

The caret symbols ˆ ˆ ˆ ˆ denote a joining of vowels, short or long. These are used in the transliterated script for **samāsa** (compound words), and very helpfully indicate the length of the final and initial vowels at the point of union, so that the words may readily be looked up separately:

ˆ denotes the joining of two short vowels, as **a** + **a** ⇒ **â**,
ˆ denotes the joining of a short with a long vowel, as **a** + **ā** ⇒ **â**,
ˆ denotes the joining of a long with a short vowel, as **ā** + **a** ⇒ **â**,
ˆ denotes the joining of two long vowels, as **ā** + **ā** ⇒ **â**.

These are also used when the rules of **sandhi** change the vowel sound,
e.g. **a** + **i** ⇒ ê, **a** + **ū** ⇒ **ô** etc.

13.6 Significance of Hyphen and Caret Symbols

Turning again to page 733 column two, find the **samāsa** listed under **Buddha** beginning with **-kapālinī** and **-kalpa**: the hyphen not only indicates that the word

is appended to **Buddha** (see section 12.3), but that **kapālinī** and **kalpa** are words that may be separately looked up in the dictionary, and this is why the next **samāsa**, **-kāya-varṇa-pariniṣpatty-abhinirhārā** is itself hyphenated (each element, **kāya** and **varṇa** for example, may usually be separately found in the dictionary).

Where the **samāsa** is printed in full, as in **Buddhâgama**, which stands for **Buddha-āgama**, this use of the caret symbol allows the second word of the **samāsa** to be correctly determined as beginning with a **dīrgha ā**, so that **āgama** can be separately looked up. Similarly, the **samāsa** printed as **Buddhâiḍūka** stands for **Buddha-eḍūka** and not **Buddha-aiḍūka** (which are the two possibilities listed in the vowel **sandhi** grid of 10.A.3): the reasoning here is that, although ए and ऐ are both long vowels, the 'weaker' of the two vowels in terms of **guṇa** and **vṛddhi** (see section 10.A.2), is given the thin stroke in the caret symbol.

13.7 Supplement to Dictionary

If a word is not found in the main dictionary, look for it in the supplement of Additions and Corrections beginning on page 1308.

13.8 Dictionary Practice

Look up the words in the following list in the dictionary: the words may be at any of the four levels of alphabetical order, and they may be printed in **devanāgarī** or transliterated Roman or both, and hyphenated appropriately.

1. अन्वयव्यतिरेक
2. लघुसत्त्वता
3. विवाहकाल
4. संस्कृत
5. कलियुग
6. मूढ
7. संगममणि
8. क्षत्रियधर्म
9. बालरूपधृक्
10. भगवद्गीता
11. मनोभवशासन
12. विवेक
13. संयोग
14. ध्यानयोग
15. अध्यारोप
16. श्रद्धातृ
17. हिरण्यगर्भ
18. पूर्वपक्षपाद
19. म्लेच्छजाति
20. अगृहीत

Lesson 14

14.1 Tracing a Word to its Dhātu

Since the dictionary is essentially etymologically arranged, it is quite straightforward to trace a word to its **dhātu**. This is best illustrated by example: find the word **Vy-añjana** in the third column of page 1029.

> **Vy-añjana**, mfn. manifesting, indicating ... m. a consonant ...
> n. decoration, ornament; manifestation, indication ... specification; a mark, badge, sign, token; ... a consonant.

Since this entry is not in **devanāgarī**, follow the entry words backwards (towards अ) until an entry given in **devanāgarī** (the outermost level of alphabetical order). In the middle of the second column is:

> व्यञ्ज् *vy-√ añj* ... to anoint thoroughly; to decorate, adorn, beautify; to cause to appear, manifest, display;

This is the **kriyā** from which the **nāman vyañjana** derives. The next step in analysing this word is to look up the two component parts of this verb, namely **vy-** and **dhātu añj**. In the second column of page 1028 is found:

> व्य् *vy*, in comp. before vowels for 3.*vi*

Here is an example of vowel **sandhi** used in forming a word. In the third column of page 949 is the entry:

> वि 3.*vi*, ind. ... used as a prefix to verbs and nouns ... to express 'division', 'distinction', 'distribution', 'arrangement' ...

Compare this with the sense of the **upasarga vi-** given in 7.B.1. The **dhātu** of **vyañjana** is given in the first column of page 11:

> अञ्ज् *añj*, ... to decorate ... to celebrate ... to cause to appear, make clear ...

Compare all this information with the description of **vyañjana** given at the start of the first lesson. Now that may appear to be a very flowery description of what

is simply a consonant, but in this complicated hi-tech age the profundity of simple things is often overlooked: the ability to form a range of consonants is what separates man from animal. A dog may be able to howl a perfect prolonged **ū3**, but can it embellish that to say 'Who could fool you?'. Without adorning the vowel sounds with consonants there would be no language: without language there would be no mathematics or science, no history or philosophy, no culture or civilisation — all this rich diversity is founded on the simplicity of vowels and consonants. Indeed, many scriptures speak of the creative power of speech, and that creation itself is spoken into existence.

14.2 Dhātu Entry Information

Turn again to the **dhātu budh** at the bottom of the first column of page 733.

That the **dhātu** is printed in large **devanāgarī** means that it is a major **dhātu**; this is followed by the numeral '1', which indicates that there is another entry **budh**, which may or may not be another **dhātu** (in fact it is a **viśeṣaṇa** listed in the first column on the next page). Next, 'cl.I. P.Ā.' indicates that the **dhātu** conjugates according to class-1 rules in both **parasmai-pada** and **ātmane-pada**; this is followed by the **Dhātu-Pāṭha** reference '(Dhātup. xxi,11)'. The following two words, which are printed in light italic, '*bodhati*, °*te*', show the **laṭ** (present indicative) **prathama puruṣa eka-vacana** forms, i.e. **bodhati** and **bodhate** for **parasmai-pada** and **ātmane-pada** respectively.

Next there is 'cl.4. Ā.' which means that it may also be found as a class 4 **ātmane-pada** verb; '(xxvi,63)' is a **Dhātu-Pāṭha** reference; next '*budhyate*' shows the **laṭ** conjugation as a class-4 verb. The 'ep. also P. °*ti*' means that in the epics it may also be found conjugated in (class-4) **parasmai-pada**, where the form will be **buddhyati**. (Observe, just as a matter of interest, that the **dhātu** vowel remains unchanged when conjugated as a class-4 verb, but in the class-1 conjugation the vowel has the **guṇa** form; some other classes use the **vṛddhi** form.)

The next eight lines show conjugations of this **dhātu** for other **lakāra** (tenses and moods) etc., before starting the English translations 'to wake' etc. (Again, simply note that some of the forms have the first syllable 're-duplicated' (e.g. **bubodha**) or prefixed with '**a**' (e.g. **abudhram**).)

Within the English translation section, passive forms of the verb are given, as also derivative verb forms. The last four lines show associated verbs in several other Indo-European languages.

Some **dhātu** entries give much less information, such as **बीभ्** near the top of the first column, whilst others give more information, such as √**कृ** 1. **kṛ** at the end of page 300, but the overall format is similar.

14.3 Numbered Entries

Words having the same spelling may have quite different etymologies; having different derivations, their meanings will be quite different: in such cases, where entries have the same spelling, Monier-Williams numbers these 1,2,3, and so on. For example, turning to the second column on page 32, find the two consecutive entries for **अनुचित**—

> **अनुचित** 1. *anu-cita*, mfn. (√1. *ci*), set or placed along or ...
> **अनुचित** 2. *an-ucita*, mfn. improper, wrong, unusual strange ...

Note the numerals and the different derivations indicated in the transliterated forms. The first is derived from √1. **ci**, which in turn indicates that there is more than one **dhātu ci** (in fact there are three); the second is derived from √**uc**, which is found by looking up **ucita** on page 172c.

Further down the column are two entries for **anucchindat** which have different derivations from the same **dhātu**. Note that the numerals appear before the transliterated form, both here and in **अनुचित** above. Also note that these words do not have consecutive entries: indeed they may be separated by several pages, as we shall see shortly.

In the next column, observe that there are two entries for **अनुज्ञा**, which both have the same etymological derivation, but the first is a verb and the second a noun.

Turning to page 662, find the entry for **pratipāṇa** in the middle of the second column, where it is given as –**1.-pāṇa** m. (for 2. see s.v.) —now find the meaning of 's.v.' in the list of abbreviations on page xxxv (two pages before page 1). The entry for **pratipāṇa** that we are now examining is at the third level of alphabetical order, and we now need to find it at the outermost (**devanāgarī**) alphabetical order: this is at the bottom of the second column on page 667. Here Monier-Williams gives a clear reference to where we have just come from: where the numbered entries are widely spaced (five pages in this case), he usually, but not always, gives pointers to where the other entry may be found.

Be aware that the numbered entries inform you that there are at least two entries with the same spelling: for example, there are five entries for **cit** on pages 394–5,

and a sixth on page 398. It would be a useful exercise to find them.

Be warned that this numbering system is not perfect: for example, प्रज्ञा is indicated as a verb in the first column of page 659, and as a noun in the second column, but these are not numbered. Again, in the third column of page 401 are two entries for चेत्, but neither refer to **cet** in 397c, which in turn does not refer to the other two. Although there are these inconsistencies, there are fortunately very few of them.

14.4 Misleading Words

Because of the etymological foundation of the dictionary and its four levels of alphabetical order, some words may not be straightforward to find. We shall examine three such words here.

Aṣṭāṅga — Turn to page 116: according to the heading words we should find **aṣṭāṅga** here. If we look down the second column there are three entries for **aṣṭa**, and in the next column **aṣṭā**, but there is no **aṣṭāṅga**, not even at the third level of **samāsa**. However, for reasons best known to himself, Monier-Williams has here decided to have a separate entry word for **samāsa** where the adjoining word starts with '**a**': **aṣṭāṅga** is on the third line of the first column of page 117.

Vicāra — Turn to page 950: again, according to the heading words we should find **vicāra** in the middle of the second column. All the **samāsa** listed on this page are derived from वि on the previous page. The trick here is to escape out of the current level of alphabetical order to the next higher level: searching backward for the entry word under which these **samāsa** are listed, we come to वि on the previous page. This is the outermost (**devanāgarī**) level — now remain at that level and search for **vicāra**. The next **devanāgarī** entry is विंश on 953b, and the page ends with विकल: continue forward at the **devanāgarī** level, looking for विचार. This will be found near the bottom of 958c where it simply refers to **vi-$\surd$car**, and thus the entry word is found near the bottom of 958b.

Sattva — This will be found listed as सत्त्व in 1138b, where it gives a cross-reference to page 1135 column 2: and indeed there it is listed as **Sat-tva**. However, if the word had not been found on page 1138, you would not have found it on this page, not according to the heading words which indicate that it is on the previous page. It is in fact listed at the third level in 1134c where it simply gives 'see below' — this means scan forward over entry words (at level-1 or -2) for the entry.

These examples illustrate that the page heading words are a useful guide to get within ten pages or so of the target word, but that they can also mislead. This

confusion arises because the page heading words may refer to any of the first three levels of alphabetical order: if the word sought is not quickly found on the expected page, then examine the heading words a few pages before and after. If the word is still not found, then examine entries at the next level of alphabetical order, until finally at the outermost **devanāgarī** level.

14.5 Difficult Words

Some words, because of their etymological development, are just plain difficult to find. When you have exhausted all the tricks that you know with the dictionary (see sections 12.5, 13.7, and 14.4), then consider the following:

(a) If it is a short word (one or two syllables) then it may not be listed in the dictionary at all: the declension of pronouns, for example, is irregular and the only recourse is to lists of paradigms.

(b) If it has three or more syllables, treat it as a **samāsa** and use the **sandhi** rules to split it into parts at every syllable — this process may seem rather laborious, but it does get there if the word is listed in the dictionary. This detective work is illustrated with two words:

Yatātman — The word is not found as a **samāsa** under य or यत्, and there is no entry word **Yatā**. So let's split the word at **ā**: we could have **yatā-atman**, **yatā-ātman**, **yata-atman**, or **yata-ātman**. The first two don't help because we have already found that there is no entry word **Yatā** — but there is an entry word यत. Don't get excited: it is a guess and could be wrong. Nevertheless, following this clue to page 845 we find **Yatâtman** in the third column — who would have guessed that it came from **dhātu yam**?

Svādhyāya — Having worked our way to the **devanāgarī** level of alphabetical order, we find the closest entry is स्वाधीन, but reading the text for that entry we find '**svâdhyāya**, see p 1277, col.2.' And indeed there we find two entries: the first as a noun and the second as a verb.

Alternatively we could have tried splitting the word ourselves, working from the left again, to produce **su-ādhyāya**, **sū-ādhyāya**, **svā-dhyāya**, **svā-adhyāya**, **svā-ādhyāya**, **sva-adhyāya**, or **sva-ādhyāya**. Having found nothing useful under सु (five entries) or सू (four entries) or स्वा, we would have arrived at स्व and thus find the entries in 1277b.

However, this is not the end of the story: we want to find the **dhātu** from which

this word derives, but cannot find **adhyāya** on page 23 where we would expect it. So we do the same trick again, starting from the left, giving **a-dhyāya**: but nothing suitable is found under अ (six entries), nor is the entry word **dhyāya** found. So we proceed to the next syllable: **adhi-āya**, **adhī-āya**, **adhya-aya**, **adhya-āya**, **adhyā-aya**, and **adhyā-āya**. Again we find nothing helpful under अधि (two entries), but under अधी we find the entry word **Adhy-āya**! Having found the word, we return to the **devanāgarī** level (अधी), and there the **dhātu** is given as $\sqrt{}$**i**.

14.6 Dictionary Practice

Look up the following words in the dictionary and trace their etymology as shown in 14.1 (as an aid, the English equivalent is also given):

1. अभय (fearlessness)
2. पूर्ण (abundance)
3. प्रत्याहार (withdrawal)
4. अचापल्य (steadiness)
5. चित्रकर्मविद् (skilled in painting)
6. नातिमानिता (not too much pride)

Lesson 15

15.1 Introduction to Dhātu-Pāṭha

A word standing alone expresses a universal: in a sentence it refers to a particular, and its meaning is restricted according to the context. A word is thus given many meanings in the dictionary: the particular meaning is selected according to the context in which it is used.

Nouns, which name things, 'freeze' an aspect of the activity of a **dhātu**; whereas verbs, which express the activity of a sentence, derive directly from the **dhātu**. A **dhātu** is therefore the most universal element of all words; and the **Dhātu-Pāṭha** is a **dhātu** dictionary, as it were: it provides a sense of the underlying meaning of the **dhātu** — usually in just one word!

The **Dhātu-Pāṭha** (lit. 'Recitation of Roots') also encodes a wealth of grammatical information about the conjugation of verbs and the formation of nouns derived from each **dhātu**: much of this information will not be used at this stage of the study.

This lesson is concerned with extracting the **artha**, or 'meaning', of each **dhātu** from the **Dhātu-Pāṭha**, and its application in the study of the scriptures.

15.2 The Contents Page

This lists the ten **gaṇa**, or classes of **dhātu** conjugation. Each **gaṇa** is named after the first **dhātu** in its section: for example, the first is **भ्वादिगण**, which word is formed from **bhū-ādi-gaṇa**, the class beginning with $\sqrt{}$**bhū**, where **ādi** means 'beginning with'.

The eleventh class, **कण्ड्वादिगण**, is a class of **dhātu** derived from nouns, i.e. names that have come to be used as verbs. As an example of this class in the dictionary, see 2. **Payasya** in 586a, where 'Nom.' is the abbreviation for 'Nominal Verb'. (Note: 'Nominal' is the adjectival form of 'noun', and here means 'derived from a noun'.)

The immediate utility of this page is that it connects the dictionary classification, e.g. cl.1, with that used in the Index, i.e. **भ्वा॰**.

Note that this publication makes use of alternate character forms to those we have been using in this course (see section 9.A.2); and since the page numbers are also in **devanāgarī**, note the numeral forms used (especially for 8 and 9).

15.3 The Text Body

Turn to the first page of the body of the **Dhātu-Pāṭha**: after the heading the rest of the page, and subsequent pages, are divided into two columns. In the lefthand column the first entry is:

भू सत्तायाम्।

This is the first **dhātu** (**bhū**) together with its **artha**, or 'meaning', (**sattāyām**). Following this are a few lines of technical information which may be ignored, and the next entry is:

एध वृद्धौ।

and so on. Note the layout which gives the **dhātu** and **artha** in two columns: there may be more than one **dhātu** in the first column, and the **artha** may spread over more than one line. For example, a little lower down is the entry:

नाथृ, नाधृ याच्ञोपतापैश्वर्या-
ऽऽशीःषु।

giving both **dhātu** the same **artha**.

In the **Dhātu-Pāṭha** each **dhātu** usually has an extra syllable appended to the end of it, and sometimes one appended before it: for example, the above four appear in the dictionary as भू एध् नाथ् and नाध्. These extra syllables are called **anubandha** (lit. 'bound along with'), and encode further grammatical information which is not now required: our interest at this stage is in the basic **dhātu** and its **artha**.

The **artha** is generally expressed in **saptamī vibhakti**, which may be translated as 'in the sense of'. For example, the **dhātu edh** (to prosper, increase, become happy grow strong – MW231c) is used 'in the sense of **vṛddhi** (growth, success, fortune, etc. — MW1011a)'. Thus all words derived from this **dhātu** have this sense of expansive good fortune — a sense that may be overlooked in some of the English words offered in translation.

Where the **artha** is a single word, the **eka-vacana** form is used; when two words (formed into a **samāsa**), the **dvi-vacana** form; and when three or more words, the **bahu-vacana** form. When the **artha** has two or more words, the compound formed is an **itaretara dvandva samāsa** (see 11.B.1), forming a simple list of words which, not compounded, would be expressed in the same **vibhakti** and be joined together with च (and). In this type of **samāsa** only the last word of the compound takes a **vibhakti** ending; the others remain in their **prātipadika** form.

To get back to the **prātipadika** form as listed in the dictionary, use the following:

(a) **eka-vacana** endings have six forms:

for an ending in **-e**, read **-a**,

for an ending in **-āyām**, read **-ā**,

for an ending in **-yām**, read **-i**,

for an ending in **-au**, read **-i**,

for an ending in **-i**, remove **-i** (i.e. ends in **halanta vyañjana**),

for an ending in **-uvi**, read **-ū**,

(b) **dvi-vacana samāsa** end in **-yoḥ**, which is removed,

(c) **bahu-vacana samāsa** end in **ṣu**,

for those ending in **-eṣu**, read **-a**,

in other cases simply remove the **-ṣu**.

The **itaretara dvandva samāsa** will generally not be found in the dictionary as one would expect to find a **samāsa** listed, instead the words will need to be looked up separately. This is straightforward enough: simply start at the left and find the word in the dictionary that uses most syllables; assume that is the first word, and then repeat the process with the following syllables — but do remember that **sandhi** rules apply at the junction of words.

Some entries in the **Dhātu-Pāṭha** differ from the common format of **dhātu** and **artha** illustrated above. For example, when the **artha** is given as two separate words, both in **saptamī vibhakti**, then the first of the pair is a **viśeṣaṇa**. The last entry on the first page is of this type:

ह्राद अव्यक्ते शब्दे।

Here the **dhātu hrād** (to delight or refresh – MW1307c) is used 'in the sense of unmanifest (**avyakta** – MW111b) sound (**śabda** – MW1052b)'. The quality of happiness and refreshment referred to, is thus that which comes from within, from the stillness of unmanifest sound, and not that happiness and refreshment that comes from without, i.e. through the senses — here we have a subtlety of meaning that is not at all obvious from the English translation.

The interpretation of other variations in the format is described:

(a) When the **dhātu** is followed by च (= and, also), then this has the same **artha** as the previous **dhātu**.

(b) When the **artha** is given as a word followed by च, then the **artha** for that **dhātu** is that word together with the **artha** of the previous **dhātu**.

(c) When the **artha** is followed by नोच्यते, it means that this **artha** is not given elsewhere in the **Dhātu-Pāṭha**.
(नोच्यते = न-उच्यते = not spoken, i.e. not mentioned elsewhere.)

(d) When the **artha** is followed इत्येके (= इति-एके = thus in one) or इत्यन्ये (= इति-अन्ये = thus in another), this refers to **artha** given in different versions of the **Dhātu-Pāṭha** as handed down, and are comments by the compiler of this edition.

(e) Where the **artha** is given as a **samāsa** ending in अर्थाः (**prathamā bahu-vacana** of अर्थ; **bahu-vacana** because the **artha** applies to several **dhātu**), then 'अर्थाः' may be translated as 'for the purpose of', i.e. expressing motive.
For example, **dhātu** क्रथ् has the **artha** हिंसार्थाः (हिंसा = injury, harm – MW1297c), and may be construed as 'for the sake of (causing) injury', or 'with the aim of harming'.

(f) Some entries have an unusual format, enclosed by **pūrṇavirāma** (॥) and may have the order of **dhātu** and **artha** reversed: these **dhātu** have a special meaning when they are मित् causatives (treated as having an इत् म् which prevents the normal lengthening of अ in the causative).

15.4 The Index

In the body of the **Dhātu-Pāṭha** the **dhātu** are grouped together according to common grammatical features of their development into words. This ordering is not at all helpful in seeking the entry for the **dhātu**. Fortunately the **Dhātu-Pāṭha** includes an index listing the **dhātu** in alphabetical order and indicating where each **dhātu** is listed in the body. The index also provides more grammatical information, some of which is helpful in finding the correct **dhātu**.

The index starts on page 53: each page is divided into two columns, so that a **dhātu** together with its grammatical information is listed on one line, in fact, one row of tabulated data, six columns wide. These columns, from left to right, provide the following information:

(a) The **dhātu** together with its **anubandha**: the index is ordered alphabetically according to this column.

(b) The **gaṇa** to which the **dhātu** belongs: this column has just the first syllable of the **gaṇa**, which is shown in full on the contents page.

(c) The **bhāṣā** (= speech; synonymous with **pada** used in this course), which may be **ātmane-bhāṣā**, **parasmai-bhāṣā**, or **ubhayato-bhāṣā** (= both, i.e. **ātmane°** and **parasmai°**).

(d) Whether the **dhātu** is **सेट्** (= **स-इट्**, accepts augment **इ** in its expansion), or **अनिट्** (= **अन्-इट्**, does not do so): this may be ignored at this stage.

(e) The page number on which the **dhātu** together with its **artha** may be found.

(f) The column on that page where it may be found.

The first entry of the index shows that the **dhātu** **अक** (with its **anubandha**) belongs to **भ्वादिगण**, is **परस्मै-भाषा**, and may be found on page 17 column 1, as:

अक, अग कुटिलायां गतौ।

Note that the index has two entries for **dhātu** **अक्** with different **anubandha** vowels (i.e. **अक** and **अकि**), whereas the dictionary lists only one **dhātu** **अक्**. Where the **dhātu** has more than one entry in the index, do make use of the information given in the dictionary immediately after the **dhātu** heading word: this information gives the class (**gaṇa**) and **bhāṣā** of the **dhātu** (see (b) and (c) above); for example, 'cl. 1 Ā.' means class 1 (**bhvādi-gaṇa**) and **ātmane-bhāṣā**; 'cl. 4 P.' means **divādi-gaṇa parasmai-bhāṣā**, etc. (the table of contents in the **Dhātu-Pāṭha** gives the order of the **gaṇa**). Where the dictionary gives both **bhāṣā**, as 'P. Ā.', this is the equivalent of **ubhayato-bhāṣā** in the **Dhātu-Pāṭha**.

At the end of the index, on page 99, is an Addendum listing entries that had been omitted from the main index.

15.5 Dhātu Spelling Changes

The spelling of the **dhātu** may differ from that given in the dictionary:

(a) An initial स् may be spelt here with an initial ष्.
E.g. सूत्र √सिव् listed as षिवु; उपनिषद् √सद् as षद्लृ.

(b) An initial न् may be spelt here with an initial ण्.
E.g. नाद √नद् listed as णद; नील √नील् as णील.

(c) When the **dhātu** has a final इ as an **anubandha**, it may require the insertion of a nasal after the vowel of the **dhātu**.
E.g. आनन्द √नन्द् listed as [टु]नदि; मुण्डक √मुण्ड् as मुडि.

These spelling changes may also be combined, as in निन्दा √निन्द् which is listed in the **Dhātu-Pāṭha** as णिदि.

(Those seeking the technical reasons behind these changes should consult the commentaries to **Pāṇini** 6.1.64, 6.1.65, and 7.1.58 respectively.)

15.6 Illustrations of Dhātu-Pāṭha Use

The **dhātu** for each word of the previous exercise of Dictionary Practice (section 14.6) will be used as a practical demonstration in the use of the **Dhātu-Pāṭha**: the **dhātu** is located in the index, then its **artha** found in the body, and finally the **artha** is examined in the dictionary.

(1) MW758a √भी 1.*bhī*, cl.3.P. ... to fear, be afraid of
Dh.P. Index: [ञि]भी जु॰ प॰ अ॰ २६ १
Dh.P. Body: ञिभी भये।
MW747a भय *bhaya* n. (√*bhī*) fear, alarm, dread ...

NOTES: This **dhātu** has its **anubandha** syllable placed in front of it: in the index this is enclosed in square brackets so that the **dhātu** भी may be found in alphabetical order. The class (**juhotyādi-gaṇa**) and **bhāṣā** agree with the information provided in the dictionary, so the **dhātu** entry ञिभी is sought in the **Dhātu-Pāṭha** body in the first column of page 26: it is the second entry.

The notes in section 15.3 may be used to 'remove' the **vibhakti** from the **artha** (although this declension should be familiar), and the remaining word in its **prātipadika** form is looked up in the dictionary. In this case the given **artha** is itself derived from the **dhātu** being examined, and thus provides no further insight into the sense of the **dhātu** than that provided by the dictionary entry.

(2) MW648a √पॄ *pṝ*, cl.9 P. ... to fill ... to sate, cherish, nourish
Dh.P. Index: पॄ क्र्या॰ प॰ से॰ ३९ १
Dh.P. Body: पॄ पालनपूरणयोः ।
MW623a **Pālana** mf(ī)n. guarding, nourishing ... n. the act of guarding, protecting, nourishing, defending ...
MW642a **Pūraṇa** mf(ī)n. filling, completing, satisfying ... m. 'completer' ... n. the act of filling or filling up.

NOTES: The index has three entries for **dhātu** पॄ, so the class (**kryādi-gaṇa**) and **bhāṣā** information from the dictionary is used to select the correct one. The **dhātu** with its **artha** are in fact at the top of the second column of page 39: there are a number of such errors, so beware! The **vibhakti** ending of the **artha** is the **dvi-vacana** form (see section 15.3), so we can expect to look up two words in the dictionary. As nouns (which is the sense here), both words end in '**-na**' (with or without **sandhi** changes) — this is a common neuter suffix usually meaning 'the act of ...', and is given as such in the dictionary translation.

The **artha pālana** adds the sense of 'nourishing' to the 'filling up' of **pūraṇa** (which itself derives from the **dhātu pṝ**). This gives a beneficial aspect to the **dhātu**: it is not to fill to the point of bloatedness, nor is it to fill with rubbish, but the sense is of generous abundance.

(3) MW1302a √हृ 1.*hṛi*, cl.1. P.Ā. ... to take, bear, carry
Dh.P. Index: हृञ् भ्वा॰ उ॰ अ॰ २० १
Dh.P. Body: हृञ् हरणे।
MW1289a **Haraṇa** mf(ā or ī)n. carrying, holding, containing ... n. the act of carrying or bringing or fetching.

NOTES: The **gaṇa** and **bhāṣā** are used to select the **dhātu** entry.

(4) MW252b √कम्प् *kamp*, cl.1.Ā. ... to tremble, shake.
Dh.P. Index: कपि भ्वा॰ आ॰ से॰ ८ २
Dh.P. Body: कपि चलने।
MW391b **Calana**, mf(ā)n. moving, movable, tremulous ... n. shaking motion, shaking, trembling.

NOTES: If the **dhātu** is not found at its expected place in the alphabetical order in the index, nor in the Addendum, then check for applicable **dhātu** spelling changes (see section 15.5): the third rule applies here.

(5a) MW395b √चित् 4.*cit*, cl.1 ... to perceive, fix the mid upon, attend to ...
Dh.P. Index: चिती भ्वा॰ प॰ से॰ २ १

Dh.P. Body: चिती सञ्ज्ञाने।

MW1133c **Saṃ-jñāna** mf(ī)n. producing harmony ... n. unanimity, harmony with ... consciousness ... right perception

NOTES: Again, the **gaṇa** is used to select the entry in the index.

Observe the aspect of harmony and unity provided by the **artha**: there is no passion or ulterior motive in the perception or attention of the **dhātu cit**.

(5b) MW300c √कृ 1.*kṛi* ... cl.2. P. ... to do, make, perform, accomplish.
Dh.P Index: [डु]कृञ् त॰ उ॰ अ॰ ३८ २
Dh.P. Body: डुकृञ् करणे।
MW254a **Karaṇa** mf(ā)n. doing, making, effecting, causing ... m. a helper, companion ... n. the act of making, doing, producing, effecting, ...

NOTES: The dictionary entry for this **dhātu** is quite lengthy: reading through the first column of page 301, it also gives 'cl.1. P.' and 'cl.5. P.' as well as 'cl.8 (this is the usual formation in the Brāhmaṇas, Sūtras, and in classical Sanskrit)'.

The **Dhātu-Pāṭha** does not list a class 2 **dhātu** कृ, hence the return to the dictionary for more information. In practice the cl.5 **dhātu** should also be examined, but its **artha** हिंसायाम्, meaning 'in the sense of injury' is inappropriate to the original word that led us to the **dhātu** in the first place.

(5c) MW963b √विद् 1.*vid*, cl.2. P. ... to know, understand, perceive, learn ...
Dh.P. Index: विद अ॰ प॰ से॰ २५ १
Dh.P. Body: विद ज्ञाने।
MW426a **Jñāna** n. knowing, becoming acquainted with, knowledge ...

NOTES: The **gaṇa** and **bhāṣā** given in the dictionary are used to choose among the five entries in the index for **dhātu** विद्.

(6) MW783a √मन् *man*, cl.8.4. Ā. ... to think, believe, imagine.
Dh.P. Index: मन दि॰ आ॰ अ॰ २९ २ and मनु त॰ आ॰ से॰ ३८ २
Dh.P. Body: मन ज्ञाने। and मनु अवबोधने।
MW426a **Jñāna** n. knowing, becoming acquainted with, knowledge ...
MW101b **Ava-bodhana**, n. informing, teaching, instruction.

NOTES: Since the dictionary gives two classes for this **dhātu** and both are listed in the index, the **artha** for both need to be examined. In fact, given the original word that led to the **dhātu**, and which was to do with pride, both **artha** seem applicable: one to the opinion held in the mind, and the other to the expression of that opinion in word or deed (thus informing others).

15.7 Study of the Scriptures

Since most scriptures are available in translation, it would be a pointless exercise to apply the dictionary and **Dhātu-Pāṭha** to merely confirm the translation; in fact, all translations are significantly flawed by two factors: the first is the translator's level of understanding of the subject (in respect of the scriptures that means spiritual understanding) and his ability to express that understanding in another language; secondly, the student (the reader of the translation) has his own limited associations with the words in his native tongue. These sources of error and misunderstanding are minimized by studying the scriptures in the original language, and, through tracing the etymology of each word to its finest, most universal source, thereby overcoming the limitations that the individual has with particular words and ideas.

The translations are helpful in selecting a passage for study, and to confirm that the correct word is being traced through the dictionary. After this preparatory work with the dictionary and **Dhātu-Pāṭha**, the passage is considered in relation to the section of scripture in which it occurs, in relation to the scripture as a whole, in relation to the entire **Veda**: the mind is thus turned towards the spiritual world, and slowly trained to view all of life in terms of that spiritual world. It does take practice before realising that the scriptural texts can only be understood through contemplation and meditation.

As an illustration of this method of study, let us examine a verse from the **Bhagavad Gītā**: Chapter 10 Verse 33 is selected simply because it has some words and concepts introduced in this course. It is an extract from **Śrī Kṛṣṇa**'s response to **Arjuna**'s asking for details of His Glory and powers; the first line of the verse is:

> अक्षराणामकारोऽस्मि द्वन्द्वः सामासिकस्य च।
> Of letters I am the letter A; I am the copulative of compound words.

At first glance, this statement does not appear to be at all profound or have any spiritual associations whatsoever, but nonetheless we pursue it through the dictionary and **Dhātu-Pāṭha** to see what may be discovered.

Removing the **sandhi** from this line, we have:

> अक्षराणाम् अकारः अस्मि द्वन्द्वः सामासिकस्य च।

अक्षराणाम् — **ṣaṣṭhī bahu-vacana** of अक्षर.
MW3b अक्षर *a-kshara* mfn. imperishable ... n. a syllable, letter, vowel, sound, word.
MW1a अ 3.*a* a prefix having a negative or privative or contrary sense.

MW327a **Kṣara** mfn. melting away, perishable; m. a cloud; n. water; the body.
MW327a √**क्षर्** *kṣar*, cl.1. P. to flow, stream, glide; to melt away, wane, perish ...
Dh.P. क्षर भ्वा॰ प॰ से॰ १८ २। क्षर सञ्चलने।
MW1132a **Saṃ-calana** n. moving about, agitation, trembling, shaking.

अकारः — **prathamā eka-vacana** of **अकार**.
MW1a **अ-kāra** m. the letter or sound *a*. (see beginning of Lesson 3.A).
MW274b **कार** 1.*kāra* mf(ī)n. √1.*kṛi* ... making, doing, working ... m. (ifc.) an act, action; the term used in designating a letter or sound or indeclinable word ...
MW300c √ **कृ** 1.*kṛi* ... cl.2. P. ... to do, make, perform, accomplish
Dh.P. [डु]कृञ् त॰ उ॰ अ॰ ३८ २। डुकृञ् करणे।
MW254a **Karaṇa** mf(ī)n. doing, making, effecting, causing ... m. a helper, companion ... n. the act of making, doing, producing, effecting ...

अस्मि — **eka-vacana uttama-puruṣa laṭ** (present indicative) of √**as** = 'I am'.
MW117a √**अस्** 1.*as* cl.2. P. to be, live, exist, be present...
Dh.P. अस अ॰ प॰ से॰ २५ १। अस भुवि।
MW760c 2.**Bhū** mfn. becoming, being, existing ... f. the act of becoming or arising; the place of being, space, world or universe.

द्वन्द्वः — **prathamā eka-vacana** of **द्वन्द्व**.
MW503b **द्वंद्व** n. a couple, male and female ... m. a copulative compound (or any compound in which the members if uncompounded would be in the same case and connected by the conjunction 'and').
MW503b **द्व** original stem of *dvi*.
MW504c **द्वि** two.

सामासिकस्य — **ṣaṣṭhī eka-vacana** of **सामासिक**.
MW1206b **सामासिक** mf(ī)n. (from *sam-āsa*), comprehensive, concise, succinct, brief; relating to or belonging to a compound word; m. or n. a compound word, Bhag.
MW1152a **सम्** 2.*sam* ind. (connected with 7.*sa* and 2.*sama*), with, together with, along with, altogether.
MW1152a **सम** 2.*sama* mf(ā)n. even, smooth ... same, equal, similar like, equivalent, like to or identical or homogeneous with ...
MW1111b **स** 7.*sa* ind. expressing 'junction', 'conjunction' ... 'similarity', 'equality' ... 'having the same'.
MW159c 1.**Āsa** m. seat.
MW159c √**आस्** 2.*ās* to sit quietly, abide, remain.
Dh.P. आस अ॰ आ॰ से॰ २३ १। आस उपवेशने।

MW207a **Upa-veśana** n. the act of sitting down, a seat; the being devoted to or engaged in.

च — avyaya च.

MW380a च 2. *ca* ind. and, both, also, moreover, as well as ...

Reflections: The following personal reflections are offered as illustrative of this process of study: they are neither right nor wrong, neither good nor bad; they are simply what were presented to the mind in considering the passage.

In all languages the first letter of the alphabet is A. The primacy of its position at the head of the alphabet reflects its role as the source of the whole alphabet. In Sanskrit this is easy to demonstrate: the figure given in 1.A.6 summarizes the core role of अ in forming all the vowels; and from the five mouth positions of these vowels, are derived all the consonants. All words are formed from sound, and all sounds are derived from अ; they are all but a modified form of that अ, which is their source and support.

In responding to **Arjuna**'s question, **Kṛṣṇa** gives many examples of being the foremost of several classes, and here the illustration is being the A of letters. Here the allusion is also to Consciousness as being the underlying Source and Support of the manifest creation (√**asa bhuvi**, 'in this world').

The sounds of the alphabet are imperishable (**akṣara**): they may be manifest, they may change, they may be unmanifest, but are not subject to absolute destruction. If the sounds of the alphabet are imperishable, how then does one describe their source and support, the ever-present अ? This may be understood as referring to the immutable Consciousness underlying the whole creation.

The mark of the **dvandva samāsa** is that there is an equality between the joined elements, and each retain its individuality (see 11.B.1). Giving this as the foremost of the **samāsa** — where there is no difference in importance between the elements — places the emphasis on that which links them together. By analogy it is Consciousness that underlies the ever-changing variety of creation, holding it all together as one, yet allowing the elements to retain their individuality.

By way of illustration, the attention at the moment is on the words on this page, on their significance and meaning. But what of the letters which form the words? Or the ink that forms the letters? And what about the paper that holds the ink in place? The plain white paper, which is taken for granted, is like Consciousness; and all the words, which are deemed important and interesting, are like creation.

15.8 Study Practice

As a practice in using the dictionary and **Dhātu-Pāṭha** in studying the scriptures, the other half of this verse from the **Bhagavad Gītā** is offered, together with its grammatical division down to the **prātipadika** level.

Examine each word in the dictionary, tracing it to its **dhātu** where possible, then find the **artha** in the **Dhātu-Pāṭha**, and examine those words in the dictionary.

Having done this mechanical work, consider the passage in a universal or spiritual sense, and write down what is presented to the mind. There are no right or wrong answers here, so do not look for clever results: the exercise is one of stretching the mind to larger issues than those that daily life normally offers. There is no rush with this part of the exercise: let the scripture come to mind over a period of a week or so, and then write down your understanding in clear readable English. As with all exercise, a little performed regularly has the greatest benefit in the long term.

अहमेवाक्षयः कालो धाताहं विश्वतोमुखः ॥
I am verily Time inexhaustible; I am the Dispenser facing everywhere.

Removing the **sandhi** from this line, we have:

अहम् एव अक्षयः कालः धाता अहम् विश्वतोमुखः ॥

अहम् — **prathamā eka-vacana** of personal pronoun 'I'.
एव — **avyaya** = verily, indeed.
अक्षयः — **prathamā eka-vacana** of **akṣaya** = inexhaustible.
कालः —**prathamā eka-vacana** of काल = time.
Note: from the information given in the dictionary, it is not possible to select which of the entries in the **Dhātu-Pāṭha** index is the correct one: one needs to examine the **artha** for the three possibilities and compare that with the meaning given in the dictionary. (The last entry is the most appropriate.)
धाता — **prathamā eka-vacana** of **dhātṛ** = dispenser.
विश्वतोमुखः — **prathamā eka-vacana** of **viśvatomukha** = facing everywhere.

Note: the verb अस्मि used in the first line of this verse, is implied here.

Suggestions for Further Study

There are many reasons for studying Sanskrit, from comparative linguistics to liberation, from poetry to philosophy, from simple chanting to mythology. Whatever the reason, the next obvious step is further study of the grammar.

A personal bias needs to be declared here: my interest in Sanskrit lies in studying the scriptures, therefore translating from English into Sanskrit is irrelevant, and the building of a vocabulary detracts from the penetration of the scriptures (because of the limited worldly associations with familiar words). Furthermore, the range of grammar needs to be very wide: from the full etymology of each word (including the significance of each affix) to the figurative use in the most sublime writings.

There are a wide range of books on Sanskrit grammar available, ranging from the introductory level to academic tomes: the majority of these approach the subject as they would any other foreign language, i.e. with a view to translation, rather than treating the study as a means to penetrate writings which express ideas and concepts foreign to the Western mind-set.

Despite the above qualifications, the general reader will find the first five books in the list useful to further study of the grammar:

(a) The Bhagavad-Gita, translated by Winthrop Sargeant, SUNY: 739 pages, paperback.

    The Gītā is written with simple and straightforward grammar, which, together with its magnificent philosophy and wealth of practical advice, makes it an ideal work with which to begin. This translation is especially suited to the Sanskrit student, as it expresses the grammar of the text as well as giving a word-by-word translation.

(b) Sanskrit Manual, A Quick-reference Guide to the Phonology and Grammar of Classical Sanskrit, George S. Bucknell, Motilal Banarsidass: 254 pages, hardcover.

    As the title implies, it is a reference work containing many tables of noun declension and verb conjugation, with indices linking noun- and verb-endings and verb stems to the paradigm tables. A useful tool to determine the *prātipadika* forms of nouns, tense etc. of verbs, from inflected words.

(c) Teach Yourself Sanskrit, Michael Coulson, Hodder and Stoughton: 493 pages, paperback.

This covers the grammar of Classical Sanskrit in some detail. Each chapter has translation exercises into and out of Sanskrit, with answers given at the back of the book. As a 'part-time' student studying alone, this is a 'hard' book because of its style, depth, and large vocabulary. It is useful as a semi-reference book when examining a particular concept in depth: the next two books are a lot easier for general study.

(d) Devavāṇīpraveśika, An Introduction to the Sanskrit Languge, Robert P. Goldman and Sally J. Sutherland. 460 pages, paperback.

Divided into twenty-two lessons, each subdivided into several topics, this university entry-level textbook gives a broad understanding of the language without getting bogged down in details and exceptions. Each lesson has translation exercises, in both directions, but answers are not provided.

(e) Saṃskṛtasubodhiniī, A Sanskrit Primer, Madhav M. Deshpande. 460 pages, paperback.

A university textbook similar in level and structure to the previous one; while neither of these books are designed for self-study, to the self-motivated student they can provide a wide grasp of Sanskrit as a language.

(f) Laghukaumudī of Varadarāja, translated by James R. Ballantyne, Motilal Banarsidass: 451 pages, hardcover or paperback.

This contains approximately one third of the *sūtra*s of *Pāṇini*'s *Aṣṭādhyāyī* gathered together thematically to exhaustively explain word formations in Classical Sanskrit; the text and commentary are in *devanāgarī* with English translation. This is an exacting work and not to be tackled lightly, but is essential study to penetrate to the full spiritual significance of words.

For further scriptural study, the Bhagavad Gītā with Śaṃkara's commentary in translation by A.M.Sastry is published by Samata Books; the major Upaniṣads are published with word-by-word translations of Swāmī Śarvānanda etc., by Sri Ramakrishna Math; or with Śaṃkara's commentary by Advaita Ashrama (Eight Principal Upaniṣads, and Chhāndogya, by Swāmī Gambhīrānanda; Bṛhadāraṇyaka by Swāmī Mādhavānanda).

Answers to Exercises

Answers: Lesson 1

1.B.3.d.1. You stand and I speak.
2. He stands and you speak.
3. I speak and you stand.
4. I stand and he speaks.
5. You speak and I stand.
6. I stand and speak.

1.B.3.e.1. **tiṣṭhati vadāmi ca**
2. **tiṣṭhasi vadati ca**
3. **vadasi tiṣṭhāmi ca**
4. **vadasi tiṣṭhati ca**
5. **tiṣṭhāmi vadati ca**
6. **vadāmi tiṣṭhasi ca**

Answers: Lesson 2

2.B.2.c.1. They (pl.) stand and they (two) speak.
2. You (two) stand and we (two) speak.
3. We (pl.) speak and they (two) stand.
4. You (s.) stand and you (two) speak.
5. You (pl.) stand and you (two) speak.
6. They (two) speak and we (pl.) stand.
7. He stands and they (pl.) speak.
8. You (s.) stand and we (two) speak.

2.B.2.d.1. **tiṣṭhāvaḥ vadatha ca**
2. **vadathaḥ tiṣṭhanti ca**
3. **tiṣṭhathaḥ vadathaḥ ca**
4. **tiṣṭhanti vadāmi ca**
5. **tiṣṭhati vadatha ca**
6. **vadataḥ tiṣṭhati ca**
7. **tiṣṭhāmaḥ vadathaḥ ca**
8. **vadatha tiṣṭhasi ca**

Answers: Lesson 3

3.B.3.c.1. The horse leads the man.

2. The man and horses (two) are standing.
3. The horses (two) lead the man to the trees (pl.).
4. The horse stands and the man speaks.
5. The man and the horse are leading.
6. We (pl.) lead the men (two) to the trees (pl.).

3.B.3.d.1. **naraḥ aśvam nayate**

2. **aśvau naram nayete**
3. **narāḥ vadanti nayante ca**
4. **aśvaḥ naram vṛkṣam nayate**
5. **vṛkṣaḥ aśvah ca tiṣṭhataḥ**
6. **narāḥ aśvān nayante**

Answers: Lesson 4

4.B.3.d.1. The horse carries the man to the tree.

2. The man goes to the tree by horse.
3. You (pl.) take the trees (pl.) from the horse.
4. The horse carries the tree for the man.
5. The man and the horse go from the tree.
6. He leads the horse from the tree for the man.

4.B.3.e.1. **aśvena gacchati**

2. **aśvam narāya nayethe**
3. **vṛkṣān aśvaiḥ vahanti**
4. **aśvān vṛkṣāt gacchāmaḥ**
5. **vṛkṣam narāt aśvena labhāvahe**
6. **aśvāḥ naram vṛkṣebhyaḥ vahanti**

Answers: Lesson 5

5.B.2.d.1. O man, you are standing on the horse.

2. The horses (pl.) of the men (pl.) are standing.
3. The man takes the tree from the horse.
4. The man's horses (pl.) are standing among the trees (pl.).
5. The horses (two) carry the trees (pl.) for the man.
6. He takes the man from the tree by horse.
7. The horse goes to the man from the tree.
8. He stands on the horse and speaks.

5.B.2.e.1. **aśvayoḥ tiṣṭhati**

2. **vṛkṣeṣu naraḥ aśvaḥ ca tiṣṭhataḥ**
3. **narayoḥ vṛkṣāḥ tiṣṭhanti**
4. **narasya aśvaḥ naram vṛkṣebhyaḥ vahati**
5. **aśvau naram vṛkṣam vahataḥ**
6. **(he) aśva vṛkṣam narāya vahasi**
7. **narasya aśvān vṛkṣāt labhate**
8. **naram aśvam vṛkṣāt vahathaḥ**

Answers: Lesson 6

6.B.3.c.1. The girl leads the horse to the tree for fruit.

2. The horse carries the man and the girl to the tree.
3. The man's horse takes the fruit from the girl.
4. The men (two) take the fruit (pl.) of the trees (pl.) to the horse.
5. The girls (pl.) lead the men (pl.) to the fruit (pl.) by horse.
6. The girls (two) stand among the trees and speak.
7. I go to the trees (two) and take the fruit (pl.).
8. The man carries the fruit (two) from the tree for the girl.
9. The girls (two) take the fruit (pl.) from the man's tree.
10. The girl and the man carry the tree to the horse.

6.B.3.d.1. **naraḥ tiṣṭhati ca bālā vadati**

2. **aśvam nayethe ca phalam labhe**
3. **naraḥ bālā ca vṛkṣeṣu aśvābhyām gacchataḥ** (assume two horses).
4. **naram bālām ca aśvam vṛkṣāt labhāvahe**
5. **naraḥ vṛkṣān aśvena phalebhyaḥ gacchati**
6. **bālā phale vṛkṣāt aśvebhyaḥ labhate**
7. **aśvaḥ vṛkṣam bālām narāya vahati**
8. **naraḥ aśvam phalena nayate**
9. **aśvaḥ phalāni bālāḥ narāya vahati**
10. **bāle aśve tiṣṭhataḥ ca phalam vṛkṣāt labhete**

Answers: Lesson 7

7.B.2.e.1. **bālām vṛkṣāt narasya aśvam vahāvaḥ**

2. **naraḥ bālā ca tiṣṭhataḥ vadataḥ ca**
3. **aśvaḥ vṛkṣasya phale bālābhyaḥ labhate**
4. **bālāyāḥ aśvaḥ phalāni narāya vahati**
5. **narāḥ vṛkṣasya phalam bālāyai labhante**
6. **narasya bālā aśvān vṛkṣān nayate**

7.B.2.f.1. We (two) carry the girl from the tree to the man's horse.

2. The man and the girl stand and talk.
3. The horse takes the tree's fruit (two) from/for the girls (pl.).
4. The girl's horse carries the fruit (pl.) for the man.
5. The man takes the fruit (s.) of the tree for the girl.
6. The man's girl leads the horses (pl.) to the trees (pl.).

7.B.2.g.1. **phalāni vṛkṣāt aśvena vahatha**

2. **bālāyāḥ aśvau phalāni naram labhete**
3. **aśvam vṛkṣasya phalāni nayethe**
4. **naraḥ vṛkṣam aśvāt bālāyai labhate**
5. **bālā aśvaḥ ca vṛkṣeṣu phalebhyaḥ gacchataḥ**
6. **aśvaḥ vṛkṣān narebhyaḥ vahanti**

7.B.2.h. फलानि वृक्षात् अश्वेन वहथ। १॥
बालायाः अश्वौ फलानि नरम् लभेते। २॥
अश्वम् वृक्षस्य फलानि नयेथे। ३॥
नरः वृक्षम् अश्वात् बालायै लभते। ४॥
बाला अश्वः च वृक्षेषु फलेभ्यः गच्छतः। ५॥
अश्वः वृक्षान् नरेभ्यः वहन्ति। ६॥

Answers: Lesson 8

8.B.5.c.1. **bālā agnim sundarāt narāt gacchati**

2. **naraḥ alpam vṛkṣam bālām agnaye śīghram labhate**
3. **sundarī bālā alpam aśvam nadīm nayate**
4. **narau sundarāṇi phalāni alpāt vṛkṣāt labhete**
5. **guravaḥ alpam sundaram aśvam nadyau nayante**
6. **alpaḥ vṛkṣaḥ sundare agnau tiṣṭhati**

8.B.5.d.1. The girl goes to the fire from the handsome man.

2. The man quickly takes the small tree to the girl for fire.
3. The beautiful girl leads the small horse to the river.
4. The men (two) take the beautiful fruit from the small tree.
5. The teachers (pl.) lead the small beautiful horse to the rivers (two).
6. The small tree stands in the beautiful fire.

8.B.5.e.1. **narasya guruḥ nadīm aśvena gacchati**

2. **bālā alpam phalam narasya gurum vahati**
3. **bālāyāḥ guruḥ alpāyām nadyām tiṣṭhati**
4. **guroḥ bālā sundare aśve tiṣṭhati**
5. **sundarī bālā naram alpam gurum śīghram nayate**
6. **guruḥ alpasya vṛkṣasya sundareṣu phaleṣu tiṣṭhati**

8.B.5.f. नरस्य गुरुः नदीम् अश्वेन गच्छति। १॥
बाला अल्पम् फलम् नरस्य गुरुम् वहति। २॥
बालायाः गुरुः अल्पायाम् नद्याम् तिष्ठति। ३॥
गुरोः बाला सुन्दरे अश्वे तिष्ठति। ४॥
सुन्दरी बाला नरम् अल्पम् गुरुम् शीघ्रम् नयते। ५॥
गुरुः अल्पस्य वृक्षस्य सुन्दरेषु फलेषु तिष्ठति। ६॥

Answers: Lesson 9

9.B.3.c.1. **naraḥ phalāni labhate iti bāle vadataḥ**

2. **he guro bāle nayase iti alpaḥ naraḥ vadati**

3. **aśvaḥ vṛkṣasya phalāni bālāyai vahati**

4. **phalam vṛkṣāyāt aśvena narāya vahataḥ**

5. **vṛkṣam alpau agnī aśvaiḥ śīghram vahāmi**

6. **nadī alpam vṛkṣam sundarīm bālām vahati**

9.B.3.d.1. "The man is taking the fruit (pl.)," the girls (two) say.

2. "O teacher, you are leading the (two) girls," the small man says.

3. The horse carries the fruit (pl.) of the tree for the girl.

4. They (two) carry the fruit (s.) from the tree by horse for the man.

5. I quickly carry the tree to the small fires (two) by horse (pl.).

6. The river carries the small tree to the beautiful girl.

9.B.3.e.1. **phalāni aśvam labhe iti bālā gurum vadati**

2. **vṛkṣam nadīm vahāmi iti naraḥ bālām vadati**

3. **bālāyāḥ phale naram śīghram labhadhve**

4. **phalāni bālāyāḥ vṛkṣāt labhāvahe**

5. **naraḥ bālā ca sundaram gurum nadyā gacchataḥ**

6. **sundarī bālā aśvam alpān vṛkṣān phalebhyaḥ nayate**

9.B.3.f. फलानि अश्वम् लभे इति बाला गुरुम् वदति। १॥

वृक्षम् नदीम् वहामि इति नरः बालाम् वदति। २॥

बालायाः फले नरम् शीघ्रम् लभध्वे। ३॥

फलानि बालायाः वृक्षात् लभावहे। ४॥

नरः बाला च सुन्दरम् गुरुम् नद्या गच्छतः। ५॥

सुन्दरी बाला अश्वम् अल्पान् वृक्षान् फलेभ्यः नयते। ६॥

Answers: Lesson 10

1. व्यञ्जन
2. सत्यानन्द
3. साध्वीश
4. कर्तृकार
5. अत्रैव
6. भ्वादि
7. आनन्दैतद्
8. कपीन्द्र
9. महर्षि or महऋषि
10. हरेऽथ
11. शान्त्यमृतम्
12. नदीश
13. महेश्वर
14. मायैव
15. हस्तेऽस्ति
16. देव्यानन्द
17. विष्ण आस्य
18. परमात्मन्
19. नेति
20. पित्रानन्द
21. पावकः
22. मध्वाचार्य
23. महेन्द्र
24. कर्त्रानन्द
25. केयम्
26. नैव
27. शिवौदनम्
28. गुर्वेकत्वम्
29. परमेश्वर
30. प्रत्येकम्

Answers: Lesson 11

1. नरावल्पं वृक्षमग्निमश्वाद्वहतः

   The men (two) carry the small tree to the fire from the horse.

2. बालाश्वं नरं च वृक्षाल्लभते

   The girl takes the horse and the man from the tree.

3. फलान्यश्वं वहतीति गुरुर्बाला वदति

   "I carry the fruit (pl.) to the horse," the teacher says to the girls (pl.).

4. गुरू अल्पं नरं वृक्षायाच्छीघ्रं गच्छतः (see 10.A.4.b)

   The teachers (two) go quickly to the small man from the tree.

5. नरो वृक्षमग्निं बालाया अश्वेन वहति

   The man carries the tree to the fire for the girl by horse.

6. बालाश्वमल्पां नदीं वृक्षान्नयते

   The girl leads the horse to the small river from the tree.

7. नरो वृक्षान्फलेभ्योऽश्वेन गच्छति

   The man goes to the trees (pl.) for fruit (pl.) by horse.

8. गुरुरग्निं नराद्गच्छतीत्यल्पा बाला वदति

   "The teacher is going to the fire from the man," the small girl says.

9. बालाल्पोऽश्वश्चाग्निं नराद्गच्छतः

   The girl and the small horse go to the fire from the man.

10. अल्पेभ्यः फलेभ्यः सुन्दरेषु वृक्षेषु गच्छावः (no **sandhi**)

   We (two) are going among the beautiful trees for small fruit (pl.).

Answers: Lesson 12

The words are given in the form found in the dictionary:

1. आत्मन् 135a
2. **Hetu** 1303c
3. योग 856b
4. **Pra-kṛiti** 654a
5. **Jñāna** 426a
6. **Ā-nanda** 139c
7. **Vy-ākaraṇa** 1035c
8. ब्रह्मन् 737c
9. गुरु 359b
10. **Rajas** 863b
11. **Citta** 395c
12. ऋषि 226c
13. विष्णु 999a
14. **hṛidaya** 1302c
15. पुरुष 637a
16. **Manas** 783c
17. शरीर 1057c
18. **Bhakti** 743a
19. अनन्त 25a
20. कृष्ण 306b or **Kṛishṇa** 308a

Answers: Lesson 13

1. अन्वय **-vyatireka** 46b
2. लघु **-sattva** *-tā* 894b
3. **Vi-vāha** *-kāla* 987b
4. **Saṃ-skṛita** 1120c
5. कलि **-yuga** 262a
6. **Mūḍha** 825b
7. **Saṃ-gama** *-maṇi* 1128c
8. **Kshatriya -dharma** 325b
9. बाल **-rūpa** *-dhṛik* 729b
10. **Bhagavad -gītā** 744a
11. **Mano -bhava** *-śāsana* 785b
12. **Vi-veka** 987c
13. **Saṃ-yoga** 1112b
14. **Dhyāna -yoga** 521a
15. **Adhy-āropa** 23b
16. **Śraddhātṛi** 1095c
17. **Hiraṇya -garbha** 1299c
18. पूर्व **-paksha** *-pāda* 643c
19. **Mleccha -jāti** 837c
20. **A-gṛihīta** 1309a

Answers: Lesson 14

1. MW60c अभय *a-bhaya*, mf(ā)n. ... n. absence or removal of fear.
   MW1a अ 3.*a* ... having a negative or privative or contrary sense
   MW747a भय *bhaya* n.($\sqrt{}$*bhī*) fear, alarm, dread ...
   MW758a भी 1.*bhī*, cl.3. P. ... to fear, be afraid of ...

2. MW642a **Pūrṇa**, mfn. ... n. fulness, plenty, abundance
   MW641a पूर *pūra*, ($\sqrt{}$*pṛī*, Caus.) ...
   MW648a पॄ *pṛī*, cl.9. P. ... to fill ... to sate, cherish, nourish ...

3. MW677b **Praty-āhāra** m. drawing back ... abstraction
   MW677b प्रत्याहृ *praty-ā-*$\sqrt{}$*hṛi* P. *-harati* to withdraw
   MW663c **Praty**, in comp. before vowels for *prati* above
   MW661b प्रति 1.*prati*, ind. (as a prefix ... towards, back ...
   MW126a आ 4.*ā* (as a prefix ... near, near to, towards ...
   MW1302a हृ 1.*hṛi*, cl.1. P.Ā. ... *harati* ... to take, bear, carry.
   Note: It is not the second **dhātu** हृ because of its meaning in translation; this is confirmed by the conjugational form *harati* given at 677b.

4. MW8c **A-cāpalya**, *am*, n. freedom from unsteadiness.
   MW1a **अ** 3.*a* … having a negative or privative or contrary sense.
   MW393a **Cāpalya**, n. … agitation, unsteadiness, fickleness
   MW393a **चापल** *cāpala*, n. (from *cap°*) mobility … unsteadiness.
   MW388b **चपल** *capala*, mf(ā)n. ($\sqrt{kamp}$ …) shaking, trembling
   MW252b **कम्प्** *kamp*, cl.1. Ā. … to tremble, shake

5. MW396b **Citra-karman** … *°rma-vid*, mfn. skilled in the art of painting …
   Note: See 10.B.1 on page 83: … if the **prātipadika** ends in **-an**, then the **n** is dropped …
   MW396b **Citra-karman** n. any extraordinary act … painting …
   MW396a **Citra**, mf(ā)n. conspicuous, excellent, distinguished …
   MW395b **चित्** 4.*cit*, cl.1. … to perceive, fix the mind upon, attend to …
   MW258b **कर्मन्** *karman*, *a*, n. … $\sqrt{kṛi}$ … act, action, performance …
   MW300c **कृ** 1.*kṛi* … cl.2.P. … to do, make, perform, accomplish …
   Note: It is not the second **dhātu कृ** on 304a because its meaning given in translation is not appropriate to that given for **karman**.
   MW963c 2.**Vid**, mfn. knowing, understanding, a knower
   MW963b **विद्** 1.*vid*, cl.2. P. … to know, understand, perceive, learn …
   NOTE: This has a more appropriate meaning than 4.**Vid** on page 965a, or its **dhātu विद्** 3.*vid* on 964c.

6. MW523b **Nâti** … *-mānin* … (*°ni-tā*, f., Bhag.)
   Nâti … *-mānin*, mfn. not too proud or arrogant.
   Nâti (for *na* + *ati* …), not very much, not too.
   MW523a **न** 2.*na* ind. not, no, nor, neither …
   MW12b **Ati** … prefix … excessive, extraordinary, intense, too …
   MW810b **मानिक** *mānika*, *mānita*, 1.2.*mānin*. See p 809, cols. 2 and 3.
   MW809b **Māni -tā** f. (ifc.) fancying that one possesses, imaginary …
   Māni, in comp. for 1.*mānin*.
   MW809c 1.**Mānin** mfn (fr. $\sqrt{man}$ or fr. 1.*māna*) … haughty, proud …
   MW809a **मान** 1.*māna*, m. ($\sqrt{man}$) opinion … self-conceit, pride …
   MW783a **मन्** *man*, cl.8.4. Ā. … to think, believe, imagine.

Answers: Lesson 15

MW124b अहम् nom. sg. 'I'.

MW232b एव ind. just so, indeed, truly, really.

MW3b अक्षय *a-kshaya* mf(ā)n. exempt from decay, undecaying.
MW1a अ 3.*a* ... having a negative or privative or contrary sense.
MW328a 3. **kshaya** m. loss, waste, wane, dimunition, destruction, decay.
MW328a √क्षि 4.*kshi* cl.1. P. to destroy, corrupt, ruin, kill, injure.
Dh.P. क्षि भ्वा॰ प॰ अ॰ ५ २। क्षि क्षये।

MW278a काल 2.*kāla* m. (√3.*kal* to calculate or enumerate) ... time (in general).
MW260a √कल् 3.*kal* ... P. (rarely Ā) ... to impel, incite, urge on ...
NOTE: Of the four entries for कल, the first may be eliminated because it is **ātmane-pada**, and for the others the **artha** must be examined. The last is selected as being most suited to the **dhātu** meaning given in the original word काल.
Dh.P. कल चु॰ प॰ से॰ ४२ २। कल क्षेपे।
Dh.P. कल चु॰ उ॰ से॰ ४५ १। कल आस्वादने।
Dh.P. कल चु॰ उ॰ से॰ ४८ १। कल गतौ सङ्ख्याने च।
MW329a **Kshepe** m. a throw, cast ... moving to and fro, sending, dismissing ... delay, procrastination ... insult, invective, abuse.
MW162a **Ā-svādana** n. the act of eating, tasting, enjoying.
MW347a **Gati** f. going, moving, gait ... movement in general.
MW1128b **Saṃ-khyāna** n. becoming seen, appearance, reckoning, enumeration, calculation ... measurement.

MW514a **Dhātṛi** m. establisher, founder, creator, bearer, supporter, arranger.
MW513b √धा 1.*dhā* cl.3. P.Ā. to put, place, set ... direct or fix the mind or attention upon ... appoint, establish, constitute; to make, produce, generate, create, cause.
Dh.P. [डु] धाञ् जु॰ उ॰ अ॰ २६ २। डुधाञ् धारणपोषणयोः।
MW515a **Dhāraṇa** mf(ī)n. holding, bearing, keeping, preserving, maintaining ... n. the act of holding, bearing ... immovable concentration of the mind upon.
MW650b पोष**-ṇa** mfn. nourishing; n. the act of nourishing, keeping, supporting.

MW994c **Viśva-to-mukha** in comp. for *viśva-tas*, mfn. facing all sides, one whose face is turned everywhere.
MW994c **Viśva-tas** ind. from or on all sides, everywhere, all round, universally ...
MW992b विश्व mf(ā)n. (probably from √1.*viś* to pervade) all, every, everyone; whole, entire, universal, all-pervading, all-containing, omni-present.
MW989a √विश् 1.*viś* cl.6. P. to enter, pervade, to be absorbed in ...
Dh.P. विश तु॰ प॰ अ॰ ३६ १। विश प्रवेशने।

MW692c **Pra-veśa-na** n. entering, entrance or penetration into ...

MW819c **मुख** *mukha* n. the mouth, face, countenance ... opening, aperture, entrance into or egress out of.

Reflections: In the West, time is viewed linearly, as beginning in some remote past and continuing to some unimaginable future; in the East, however, time is viewed cyclically: the cycle of day and night, the phases of the moon, the rotation of the seasons, the cycle of birth and death, and so on up to cycles lasting billions of years. That Time is indestructible is simply an acknowledgement of the fact that these cycles keep on tirelessly repeating.

In daily life, time is viewed as a subdivision of some convenient cycle (e.g. time of day), or as a multiple of cycles (e.g. years): this is the measurement or reckoning aspect. Time is inextricably linked with movement: if there was no movement there would be no time, for time is a measure of the change of position or state relative to some more durable 'constant'.

In one sense time can be viewed as an effect of movement, as a measure of the movement; in another sense time can be viewed as the cause of movement, as the underlying constant, relative to which movement takes place. In the light of the Vedic teaching, the latter view would be more appropriate: thus here **Kṛṣṇa** represents the Absolute Unmoving Consciousness within which all movement takes place.

In the second half of the line, 'Providence' may be a better word to use than 'Dispenser': the latter has a sense of purposive action (i.e. seeking a result), whilst the former is more an impersonal principle. This is more in keeping with the **artha** of the **dhātu** as 'nourishing, supporting', rather than the active role of 'creator, arranger' given for **dhātṛ**, and more appropriate to the universal aspect implicit in **viśvatomukha**. The all-pervading Consciousness thus provides the space, intelligence, and food for all beings: indeed It provides for their total sustenance and nourishment, even their very existence.

Taking **mukha** in the sense of 'mouth', it represents a two-way opening through which food enters, and speech exits; taking it in the sense of 'face', it may be interpreted as symbolizing all senses. Thus **sarvatomukha** could be viewed as the sum total of all senses, both active and receptive, through which all creation is nourished and through which Consciousness Itself is nourished.

Or again, **sarvatomukha** could refer to Consciousness as the Witness, and **dhātṛ** to the manifest appearance of that Consciousness.

English Grammatical Terms

On the assumption that the reader can speak correct English but is unfamiliar with formal grammar, the technical terms will not be strictly defined but briefly described and followed by illustrative examples where appropriate. These terms are gathered together thematically under three headings — Sentence Elements, Parts of Speech, and Finite Verb Forms — and then followed by an alphabetical list of other common terms that do not fit under these headings.

NB: These notes are about English Grammar: the grammar of Sanskrit is rather different — do not confuse the two. The purpose of these notes is to briefly illustrate the technical terms and concepts of English grammar, which may be used to demonstrate similar or contrasting concepts in Sanskrit grammar.

1. Sentence Elements

A sentence comprises one or more of five elements, each of which may comprise one or more words:

(a) **Subject:** (S) in English grammar this is considered the main element or focus of the sentence, and the rest of the sentence (the **predicate**) is considered to be a statement about the subject. It expresses the agent of an active verb. For example:
Jack and Jill (S) went up the hill (predicate).

(b) **Verb:** (V) this expresses the activity of the sentence; it agrees with the subject in person and number. It is the most essential word, and every grammatically complete sentence must have one explicitly stated: even the subject may be implied, as in the command 'Run!'. For example: The children (S) are playing (V).

(c) **Object:** There are two types:
(i) **Direct Object:** (O_d) expresses that which is directly acted upon by the verb;
(ii) **Indirect Object:** (O_i) is the recipient or beneficiary of the activity.
She (S) gave (V) the food (O_d) to the dog (O_i).
He (S) built (V) the dog (O_i) a kennel (O_d).

(d) **Complement:** This completes the sense expressed by the verb. There are two types:
(i) **Subject Complement:** (C_s) used with intransitive verbs, or transitive verbs in the passive voice, expressing an attribute of the subject;
(ii) **Object Complement:** (C_o) used with transitive verbs in the active voice and expressing an attribute of the direct object of the sentence.
Love (S) is (V) blind (C_s). The judge (S) set (V) the prisoner (O_d) free (C_o).
He (S) became (V) a doctor (C_s). They (S) elected (V) him (O_d) chairman (C_o).

(e) **Adverbial:** (A) these express a wide range of meaning (time, place, manner, etc.) related to the activity of the sentence as a whole. Unlike the other elements, there may be several of these in one simple sentence.
Again (A) it (S) rained (V) steadily (A) all day (A).

2. Parts of Speech

There are nine types of word called Parts of Speech. These are:

(a) **Noun:** used to name a person or thing. There are two types:
   (i) **Proper nouns** name a person, place, etc., and are usually written with an initial capital letter: *John* and *Mary* went to *London* on *Tuesday*.
   (ii) **Common nouns** name general things, both concrete and abstract:
   The *love* of *money* is the *root* of all *evil*.

(b) **Pronoun:** used instead of a noun to designate a person or thing without naming it:
He kissed *her* when *they* met; *she* enjoyed *it*.

Note: nouns and pronouns are categorized according to number, gender and case.

(c) **Adjective:** qualifies a noun or pronoun:
The *happy* dog wagged its *long* tail at the *familiar* figure.

(d) **Article:** a name for the three adjectives 'a', 'an', 'the':
A boy gave *an* apple to *the* teacher.

(e) **Preposition:** 'governs' a following noun or pronoun, expressing its relation to another noun or pronoun or to the verb:
As the sun rose *in* the East, the girl stepped *from* the house *into* the garden.

(f) **Conjunction:** connects one word or phrase or sentence, with another:
Jack *and* Jill wanted to go, *but* were detained.

(g) **Interjection:** an exclamation expressing emotion: *Alas*! *Oh*! *Ah*! *Ahoy*!

(h) **Adverb:** qualifies a verb or adjective or another adverb:
The *very* tall man spoke *quite softly*.

(i) **Verb:** expresses the activity of the sentence:
He *built* a house. They *dig* a hole. She *was* here.

3. Finite Verb Forms

The activity of the sentence is expressed by the verb. There are three types: transitive, intransitive, and auxiliary.

(a) A verb taking an object is called **transitive** (the 'energy' of the activity is transferred to the object, as it were), and one that doesn't is called **intransitive**. Verbs are typically one or the other, but some may be used either way:
He *beat* the drum. I *live*. The children *are playing* [a game].

(b) The main verb may be accompanied by one or more **auxiliary verbs** used to express tense or mood:
I *had* slept. I *will* sleep. I *must have been* sleeping.

(c) The verb is the dynamic part of the sentence, animating the relatively static nouns etc. As such it is the most flexible of the parts and appears in a wide variety of forms to express its manifold potential. Among these are:

(i) **Person:** the verb form indicating the grammatical person (first, second, third) of the subject of the sentence:
I *am* here. You *are* there. He *is* everywhere.

(ii) **Number:** the verb form indicating the grammatical number (singular, plural) of the subject of the sentence:
He *stands* here. They *stand* there.

Note: the verb agrees with the grammatical subject in person and number.

(iii) **Tense:** the verb form indicating various times (**past**, **present**, **future**) at which the action is perceived as taking place:
He *stood*. He *stands*. He *will stand*.

(iv) **Aspect:** the verb form expressing the activity as:
(a) **Indefinite:** the degree of completeness of the action is not specified,
(b) **Continuous:** the action is not yet complete but still continuing,
(c) **Perfect:** the action is in a completed or perfect state,
(d) **Perfect Continuous:** combining the force of the previous two.

These four are shown in order, in the past, present, and future respectively:

He *stood*. He *was standing*. He *had stood*. He *had been standing*.
He *stands*. He *is standing*. He *has stood*. He *has been standing*.
He *will stand*. He *will be standing*. He *will have stood*. He *will have been standing*.

(v) **Mood:** the verb form indicating an (emotional) quality or manner of the activity, There are three basic moods:

(a) **Indicative:** asserts a statement as a fact; it may also express a condition or question: He *stands*. If he *stands* ... *Did* he *stand*?
(b) **Imperative:** expresses a command, advice, or entreaty:
Go! *Follow* the instruction of your teacher. *Help* me!
(c) **Subjunctive:** expresses an action, not as a fact, but as a condition, desire, or purpose: *Were* he here ... *May* you *live* long. He eats that he *may live*.

(vi) **Voice:** the verb form indicating the relation of the subject to the activity as:
(a) **Active:** e.g. He *opened* the door.
(b) **Passive:** e.g. The door *was opened* by him.

Continued overleaf

4. More Grammatical Terms

Affix – a verbal element joined to a word to form a new word, for example: hero*ine*, *un*happy. See Prefix, Suffix.

Agent – one who instigates or causes or performs the activity of the verb; the role of the semantic subject of the sentence.

Agreement – see Concord

Apposition – a noun or pronoun is in apposition with another when it refers to the same person or thing and is mentioned immediately after it (often offset by commas) to identify or describe it. E.g.: John, *my neighbour*, called to see me. I spoke to my neighbour, *John*.

Case – one of the forms of a noun or pronoun, which expresses its relation to some other word, and (loosely) the relation itself. English uses two cases: the unmarked common case, and the genitive case. For just six pronouns the common case is split into subjective and objective: *I/me*, *we/us*, *he/him*, *she/her*, *they/them*, and *who/whom*.

Clause – a combination of words having a subject (stated or implied) and a predicate. See also Compound and Complex Sentence.

Complex Sentence – a construction having more than one clause, one being the main clause and the other(s) subordinate clause(s) which form sentence element(s) of the main clause. E.g.: Show (S) me (O_i) [what (O_d) you (S) did (V)](O_d). Compare with Compound Sentence.

Compound Sentence – a construction having more than one clause which are coordinate, i.e. two or more simple sentences linked together with conjunction(s) to form one larger complex sentence. E.g.:
John rang the bell. I opened the door.
I opened the door when John rang the bell.
Compare with Complex Sentence.

Concord – the agreement between words in case, number, gender, and person, and in particular between the grammatical subject and the verb. E.g.: The window *is* open. The window*s* *are* open. [3.c.ii]

Conjugation – the change of form of verbs to express tense, mood, etc. [3]

Declension – the change of form of nouns and pronouns to express different grammatical relations. See Case.

Etymology – the facts relating to the formation and derivation of words; the expounding of the elements of a word with their modifications of form and sense.

Exclamation – See Interjection [2.g].

Finite Verb – expresses the activity of a clause or sentence. [1.b, 2.i, 3]

Gender – in English, nouns and pronouns express natural (as opposed to grammatical) gender, i.e. the **masculine** gender denotes a male, **feminine** denotes a female, **neuter** denotes neither sex, and **common** denotes either or both. Examples of this last are: *I*, *doctor*, *committee*.

Genitive – a grammatical form of a noun or pronoun, expressing its relation to another word as source, possessor, etc.. The form usually manifests with an 'apostrophe-s', e.g. the book*'s* author, the author*'s* book. It may generally be rephrased with the preposition 'of', e.g. the author of the book, the book of the author.

Gerund – a non-finite verb form that functions as a noun. It usually ends in '-ing'. E.g.: *Writing* a textbook is more difficult than *teaching* orally.

Grammar – the rules describing the best use of language. The two primary areas of study are morphology and syntax.

Infinitive – A non-finite verb form that functions as a noun or adjective or adverb; it names the activity in the most general sense. It is usually preceded by 'to'. E.g.: he likes *to read*. You need not *read* this. He considered the matter *to have been settled*.

Inflection – the change of word form to express different grammatical relations, including the declension of nouns and pronouns, the conjugation of verbs, and the comparison of adjectives and adverbs.

Morphology – the study of word structure, primarily affixes and inflection. English makes little use of this to express grammatical meaning.

Non-finite Verb – A verb which has been turned into another Part of Speech; it may express aspect and voice. See Gerund, Infinitive, Participle.

Number – the property in words of expressing that one (**singular**), or more than one (**plural**) person or thing is spoken of.

Participle – a non-finite verb form that functions as an adjective. It participates in the nature of a verb expressing aspect and voice, and may take take an object, and in the nature of an adjective in qualifying a noun. E.g.: *Having heard* this he went away.

Person – The three classes of pronouns and corresponding verb forms denoting the person speaking (first person), the audience addressed (second person), and the rest of the world (third person). [2.b, 3.c.i]

Phonetics – the science of vocal sounds (especially of a particular language) that deals with their production and representation.

Phrase – a group of words which operate together as an element of a sentence. E.g. 'turning left' (participial phrase), 'on a hill' (adverbial phrase), 'because of' (prepositional phrase).

Prefix – a verbal element joined to the beginning of a word to qualify its meaning, e.g. *im*possible, *anti*septic, *hyper*sensitive.

Reflexive – describes transitive verbs where the subject and direct object refer to the same thing or person; also pronouns so used (usually ending in '-self'). E.g. He *saw himself* in the mirror.

Semantic – relating to significance or meaning. For example, with a passive verb, the grammatical subject expresses the semantic object.

Sentence – a combination of words forming at least one clause. It is meaningful by itself. See also Complex Sentence.

Simple Sentence – a series of words in connected speech or writing, forming the grammatically complete expression of a single thought. A combination of words forming only one clause. See also Complex Sentence.

Suffix – a verbal element joined to the end of a word to form a new word, e.g. short*ly*, fault*less*, friend*ship*, care*ful*.

Syntax – the study of sentence structure, primarily the conventions of arrangement by which the connection and relationship of words are shown.

Verb – See Finite Verb and Non-finite Verb.

Word – a minimal element of speech having meaning as such. By itself it expresses a universal concept; in a sentence it denotes a specific thing, attribute, relation, etc.

Sanskrit Glossary and Index

Each entry word is given a simple translation (in single quotes where it is literal); followed by a brief description, and page reference(s) to where the word may be more fully described or applied.

A-kāra: the sound or letter *a*. [21]

A-ghoṣa, unvoiced: characteristic of those consonants that are uttered with the vocal cords not vibrating. [14, 73]

Aṅga, stem: that part of an inflected word that remains unchanged (except for *sandhi*) in the process of inflection. [9]

An-udātta, 'not raised': one of the three pitches or tones (*svara*) of the vowel accent system of Vedic Sanskrit. [71]

Anunāsika, nasal: characteristic of those sounds uttered through both nose and mouth. [14, 73]

Anubandha, 'bound along with': a letter or syllable attached to a *dhātu* and marking some peculiarity in its inflection. [110]

Anusvāra, 'after sound': (1) a nasal sound following a *svara*. [6] (2) *sandhi* substitute for an **m** before a consonant. [64, 86]

Antaḥstha, 'stand between': general name for the semi-vowels *ya ra la va*. [21, 79]

Artha, 'meaning': the word(s) provided in the *Dhātu-Pāṭha* as the sense of the meaning of a *dhātu*. [109–112]

Ardha-spṛṣṭa, 'half-contact': the 'inner effort' applicable to the *ūṣman* consonants *śa ṣa sa* and *ha*. [22]

A-luk Samāsa: a *samāsa* wherein the first word does not lose its *vibhakti*. [83]

Alpa-prāṇa, 'little breath': characteristic of those consonants uttered with minimal breath. [14–15, 73]

Avagraha, ऽ: symbol for the elision of अ at the beginning of a word due to *sandhi*. [63, 80]

Avasāna: cessation of sound, e.g. at the end of a line of verse. [85, 87]

Avyaya, indeclinable: that class of words that do not have *vibhakti* endings. [9, 75]

Avyayībhāva Samāsa: an adverbial compound, the first word of which is the more important. [83, 89]

Aṣṭan, eight: the cardinal number; the figure eight. [64]

Ātmane-pada, 'expression for oneself': verbal voice. [25, 104, 113]

Ātmane-bhāṣā, 'expression for oneself': verbal voice, synonymous with *ātmane-pada*. [113]

Ābhyantara-prayatna, 'inner effort': the method (within the mouth) of articulating sounds. [13, 73]

Itaretara Dvandva Samāsa: the basic copulative compound whose number is the sum of its members. [88, 111]

Iti, 'thus': used as inverted commas, or separating a word from its definition. [75]

Īṣat-spṛṣṭa, 'slight contact': the 'inner effort' applicable to the semi-vowels *ya ra la* and *va*. [21, 73]

Īṣad-vivṛta, 'slightly open': the 'inner effort' applicable to the *ūṣman* consonants *śa ṣa sa* and *ha*. [22, 73]

Uttama-Puruṣa, 'last person': grammatical person, distinction in verb endings denoting the agent of the verb (= English first person). [9]

Udātta, 'raised': one of the three pitches or tones (*svara*) of the vowel accent system in Vedic Sanskrit. [71, 91]

Upadhmānīya, ≍: the rare half *visarga* before *pa* or *pha*. [22, 63]

Upapada Tatpuruṣa Samāsa: determinative compound having a *dhātu* derivative as its final member. [89]

Upasarga, verbal prefix: (1) a prefix to verbs to qualify or change its meaning. [60] (2) one of the four types of words. [75]

Ubhayato-bhāṣā, 'expression for both': verbal voice, *dhātu* conjugation in *parasmai-bhāṣā* or *ātmane-bhāṣā*. [113]

Ūṣman, 'heated': general name for the group of four consonants *śa*, *ṣa*, *sa* and *ha*. [22, 73]

Eka, one: the cardinal number; the figure one. [64]

Eka-vacana, 'one-speaking': grammatical singular number; the word suffix denoting that one person or thing is referred to. See also *dvi-*, *bahu-vacana*. [17, 26]

Eka-śruti, 'single hearing': the neutral sound of Classical Sanskrit, as contrasted with the tonal accent (*svara*) system of Vedic Sanskrit. [71]

Oṣṭhya, labial: the mouth position used with the pronunciation of *u*, *pa-varga*, and *va*. [13, 23, 73]

Kaṇṭhatālavya, guttural and palatal: the mouth position associated with the pronunciation of *e*, and *ai*. [13, 73]

Kaṇṭhoṣṭhya, guttural and labial: the mouth position associated with the pronunciation of *o*, and *au*. [13, 73]

Kaṇṭhya, guttural: the mouth position associated with the pronunciation of *a*, *ka-varga* and *ha*. [13, 23, 73]

Kartṛ: the agent of the verb, expressed in *prathamā* with an active verb, or *tṛtīyā* with a passive verb. [49]

Karmadhāraya Tatpuruṣa Samāsa: determinative compound which, if dissolved, the members would have the same case ending. [88]

Karman: the immediate object of the agent, expressed in *dvitīyā* with an active verb, or *prathamā* with a passive verb. [49]

Ka-varga, *ka*-group: the group of stops beginning with *ka*, i.e. *ka kha ga gha ṅa*. [13, 63]

-kāra, 'action': suffix appended to a Sanskrit letter/sound to name it, e.g. *ka-kāra*. [21]

Kriyā, verb: (1) fully inflected form of the verb. [9] (2) one of the four types of word. [75]

Kriyā-viśeṣaṇa, adverb: an indeclinable that qualifies a verb. [67,75]

Kṣa: pronunciation. [56]

Gaṇa, 'class': there are ten classes of *dhātu*. [17, 109, 113]

Guṇa, 'quality': the secondary form of vowels. [78, 101]

Ghoṣa, voiced: a characteristic of those consonants that are uttered with the vocal cords vibrating. [14, 73]

Catur, four: the cardinal number; the figure four. [64]

Caturthī Vibhakti, fourth case: dative affix of nouns and adjectives. [33, 51]

Candrabindu, ँ 'moon-dot': the symbol placed above a vowel or *ya la* or *va* to indicate that the sound is nasalized. [63]

Ca-varga, *ca*-group: the group of stops beginning with *ca*, i.e. *ca cha ja jha ña*. [13, 63]

Jihvāmūlīya, ≍: a rare half-*visarga* before *ka* or *kha*. [22, 63]

Jña: pronunciation. [57]

Ṭa-varga, *ṭa*-group: the group of stops beginning with *ṭa*, i.e. *ṭa ṭha ḍa ḍha ṇa*. [13, 63]

Pāṇini: a grammarian (circa 350 BC) whose work, the *Aṣṭādhyāyī*, fully describes the grammar of Sanskrit in minute detail. No other language, to this day, has been so perfectly described. [78, 114]

Puṃ-liṅga, masculine: one of the three grammatical genders. [26, 50, 65]

Puruṣa, 'person': grammatical person, distinction in verbal suffix denoting the person or thing spoken of (*prathama-puruṣa*), spoken to (*madhyama-puruṣa*), and the person speaking (*uttama-puruṣa*). [9]

Pūrṇa-virāma, (॥) full stop: indicates the end of a verse or end of a paragraph. [63]

Pragṛhya, 'to be taken separately': exceptions to *sandhi* rules. [81]

Praṇava Śabda: a name applied to the mystical symbol ॐ. [63]

Pratyaya, suffix: general name for any type of suffix. [82]

Prathama-Puruṣa, 'first person': grammatical person, distinction in verbal suffix denoting the person or thing spoken of (= English third person). [9]

Prathamā Vibhakti, first case: (1) nominative suffix of nouns and adjectives. [26, 51] (2) and vocative. [38]

Prayatna, effort: the method of articulating sounds: divided into *ābhyantara-* and *bāhya-prayatna*. [13]

Prāṇa, 'breath': see *alpa-prāṇa* and *mahā-prāṇa*. [14]

Prātipadika, word stem: the stem form (i.e. without any case ending) of a noun or adjective, as found in the dictionary. [26, 91]

Pluta, 'prolonged': the prolonged measure, or vowels having this measure. [1, 5, 81]

Bahu-vacana, 'many-speaking': the grammatical plural number; the word suffix indicating that many (more than two) persons or things are referred to. See also *eka- dvi-vacana*. [17, 26]

Bahuvrīhi Samāsa, a descriptive compound: a compound forming an adjective qualifying an external noun. [83, 89]

Bāhya-prayatna, outer effort: the method (external to the mouth, i.e. the throat) of articulating sounds. [13, 73]

Bindu, 'dot': the *anusvāra* mark above a vowel. [63]

Bhāṣā, speech: verbal voice, see *ātmane-*, *parasmai-*, *ubhayato-bhāṣā*. [113]

Madhyama-Puruṣa, 'middle person': the second grammatical person; distinction in verbal suffix denoting the person spoken to (= English second person). [9]

Mahā-prāṇa, 'great breath': a characteristic of those consonants uttered with extra breath. [14, 73]

Mātṛkā: name applied to the first sixteen sounds of the Sanskrit alphabetical order. [6]

Mātrā, 'measure': the length or duration for which a vowel is sounded; these may be *hrasva dīrgha* or *pluta*. [1, 2]

Mūrdhanya, cerebral: the mouth position associated with the pronunciation of *ṛ*, *ṭa-varga*, *ra* and *ṣa*. [13, 23, 73]

Repha: traditional name for *ra* which, unlike other sounds, does not use the *-kāra* suffix. [21]

La-kāra, *l*-affixes: a common term for the ten primary tenses and moods of Sanskrit verbs. [17]

Laṭ: a technical term for the present indicative (simple present tense); one of the *la-kāra*. [17, 104]

Liṅga, grammatical gender: there are three genders, *puṃ- strī- napuṃsaka-liṅga*. [26]

Vacana, 'speaking': grammatical number; the word suffix that one, two, or more persons or things are referred to. See *eka- dvi- bahu-vacana*. [17, 26]

Varga, group: grouping of consonants according to some common quality, e.g. *ka-varga*, *pa-varga*. [13, 14]

Vibhakti: common term for the case endings used for nouns and adjectives (*sup-vibhakti*), as well as the personal endings for verbs (*tiṅ-vibhakti*). [32]

Virāma, stop: (1) symbol '◌्' indicates a consonant without a following vowel. [53] (2) symbol '।' indicates the end of a half-verse or end of a sentence. [63]

Viśeṣaṇa, adjective: it has the same case, number, and gender as the noun that it qualifies. [65, 75]

Visarga, 'emission': unvoiced breath after a vowel. [6, 73]

Visarga Sandhi: euphonic changes arising with the visarga. [85]

Visarjanīya, 'emitted': unvoiced breath after a vowel; synonymous with *visarga*. [6, 22, 63]

Vṛddhi, 'increase': strengthened form of vowels. [78, 101]

Vyañjana, 'embellishment': general name for any consonant. [1, 103]

Vyadhikaraṇa Tatpuruṣa Samāsa: determinative compound which, if dissolved, the members would have different case endings. [88]

Śakti: name applied to the first sixteen sounds of the Sanskrit alphabetical order. [6]

Ṣaṣ, six: the cardinal number; the figure six. [64]

Ṣaṣṭhī Vibhakti, sixth case: genitive affix to nouns and adjectives. [38, 51]

Saṃyoga, 'bound together': a conjunct consonant; consonants not having a separating vowel or pause. [53]

Saṃjñā, proper noun: personal or place name, technical terms whose meanings cannot be etymologically derived. [75]

Sandhi, 'placed together': the system of euphonic changes that arise when sounds are uttered in proximity; it is the tendency to ease of pronunciation. [77–81, 85–87]

Sandhi Vigraha, 'separation of *sandhi*': removal of the *sandhi* between words in a sentence so that the words stand separately. [86]

Sandhyakṣara, compound vowel: general name for *e ai o au*. [4]

Saptan, seven: the cardinal number; the figure seven. [64]

Saptamī Vibhakti, seventh case: locative suffix to nouns and adjectives. [38, 51]

Samānādhikaraṇa Tatpuruṣa Samāsa: determinative compound which, if dissolved, the members would have different case endings. [88]

Samāsa, 'placed together': a compound word. [83, 94]

Samāhāra Dvandva Samāsa: copulative compound whose members are taken collectively as a unit; the compound is treated as a neuter singular noun. [88]

Samprasāraṇa: the process whereby an *antaḥstha* is replaced by a simple vowel. [81]

Sambodhana, calling, addressing: case ending of nouns and adjectives, variation of *prathamā-vibhakti*. [38, 51]

Sarva-nāman, 'name of all': pronoun. [75]

Savarṇa, homophonic: categories of sounds having the same mouth position and 'inner effort'. [63]

Sup-vibhakti: case endings used for nouns and adjectives. [26]

Strī-liṅga, feminine: one of the three grammatical genders. [26, 50, 65]

Sthāna, 'position': the various mouth positions used in uttering vowels and consonants. [13]

Sparśa, 'contact': the general name for the group of 25 stops *ka* through *ma*. [13, 73]

Spṛṣṭa, 'contact': the 'inner effort' for the 25 *sparśa ka* through *ma*. [13, 73]

Svara, 'sound' or 'tone': (1) a general term for the vowels. [1] (2) a term for the tonal accents (*udātta an-udātta svarita*) of Vedic Sanskrit. [71]

Svarita, mixed tone: one of the three pitches or tones (*svara*) of the vowel accent system of Vedic Sanskrit. [71, 91]

Hal: technical term referring to any consonant. [53]

Halanta, 'consonant-final': ending in a consonant without a following vowel. [53]

Hrasva, 'short': the short measure, or vowels having this measure. [1]